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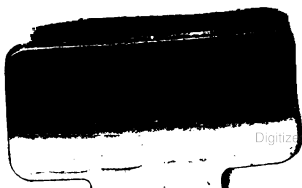
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# THE MODERN VERNACULAR LITERATURE

OF

# HINDUSTAN.

By <sup>brahan</sup>GEORGE A. GRIERSON, B.A., B.C.S.

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Wer den Dichter will verstehen,  
Muss in Dichters Lande gehen.

---

[Printed as a Special Number of the Journal of the Asiatic Society of Bengal,  
Part I, for 1888.]

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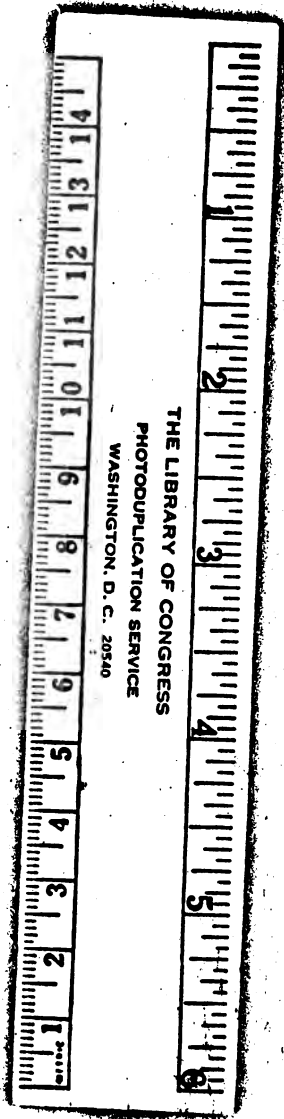




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# CONTENTS.

	<i>Page.</i>
<b>PREFACE</b> . . . . .	vii
<b>INTRODUCTION—</b>	
(a) The sources from which the information contained in this work is derived . . . . .	xiii
(b) Principles of arrangement of the contents . . . . .	xv
(c) A brief account of the vernacular literature of Hindūstān . . . . .	xvi
(d) Description of the plates . . . . .	xxiii
<b>CHAPTER I—The Bardic Period [700—1800 A.D.]</b> . . . . .	1
<b>II—The Religious Revival of the Fifteenth Century</b> . . . . .	7
Addenda . . . . .	13
<b>III—The Romantic Poetry of Malik Muḥammad [1640 A.D.]</b> . . . . .	16
Addenda . . . . .	18
<b>IV—The Kṛiṣṇa-cult of Braj [1600—1600]</b> . . . . .	19
Addenda . . . . .	31
<b>V—The Mughal Court</b> . . . . .	34
<b>VI—Tul'si Dās</b> . . . . .	43
Addenda I—The text of Tul'si Dās . . . . .	51
" II—Other versions of the Rāma legend . . . . .	57
<b>VII—The Ars Poetica [1580—1692 A.D.]</b> . . . . .	58
<b>VIII—Other successors of Tul'si Dās [1600—1700 A.D.]—</b>	
Part I—Religious Poets . . . . .	67
" II—Other Poets . . . . .	70
Addenda . . . . .	80
<b>IX—The Eighteenth Century—</b>	
Introductory Note . . . . .	85
Part I—Religious Poets . . . . .	86
" II—Other Poets . . . . .	87
Addenda . . . . .	100
<b>X—Hindūstān under the Company [1800—1857]—</b>	
Introductory Note . . . . .	107
Part I—Bundēl'khaṇḍ and Baghēl'khaṇḍ . . . . .	109
Addenda . . . . .	115
Part II—Banāras . . . . .	117
Addenda . . . . .	126
Part III—Āndh . . . . .	127
Addenda . . . . .	130
Part IV—Miscellaneous . . . . .	132
Addenda . . . . .	142

	<i>Page.</i>
CHAPTER XI—Hindustān under the Queen [1857—1887] . . . . .	145
Note on the Hindi and the Bihāri Drama . . . . .	154
Addenda . . . . .	156
" XII—Miscellaneous . . . . .	160
INDICES.	

## ILLUSTRATIONS.

---

PLATE I—RAMA'S CHILDHOOD . . . . .	<i>Frontispiece.</i>
„ II—FACSIMILE (REDUCED) OF TEN PAGES OF THE RAJAPUR RAMĀYAN . . . . .	<i>To face p. 47</i>
„ III—FACSIMILE (REDUCED) OF THREE PAGES OF THE BANĀRAS MS. OF THE RĀMĀYAN . . . . .	<i>To face p. 51</i>
„ IV—PHOTOGRAPH OF A DEED OF ARBITRATION IN THE HANDWRITING OF TUL'SĪ DĀS . . . . .	<i>51</i>

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## PREFACE.

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IN the year 1886 it was my privilege to read, at the International Congress of Orientalists at Vienna, a paper on the Mediæval Vernacular Literature of Hindūstān with special reference to Tul'sī Dās. The preparation of this necessitated the arrangement of the notes on the entire vernacular literature of Northern India, which I had collected through a long series of years, although the essay itself dealt with only a portion of the literature which existed before the 17th century.

Encouraged by the attention with which this paper was received, I have endeavoured to give in the present work a more complete view of the vernacular literature of Hindūstān from the earliest times to the present day. It does not pretend to be more than a list of all the vernacular writers whose names I have been able to collect, nine hundred and fifty-two in number, of whom only some seventy have been previously noticed by Garcin de Tassy in his *Histoire de la littérature hindouie et hindoustanie*.

It will be observed that I deal only with *modern vernacular* literature. I therefore give no particulars concerning authors of purely Sanskrit works, and exclude from consideration books written in Prākṛit, even when it may have been a vernacular, as not connoted by the term *modern*. Nor do I record the names of Indian writers in Arabic or Persian, or in the exotic literary Ūrdū, and

I have been the more willing to exclude these last from our present consideration as they have been already exhaustively dealt with by Garcin de Tassy. I may add that by Hindūstān I mean Rāj'putānā and the valleys of the Jamunā and of the Ganges as far east as the river Kōsī, and that I do not include under that term either the Pañjāb or Lower Bangāl. The vernacular languages dealt with may roughly be considered as three in number, Mār'wārī, Hindī, and Bibārī, each with its various dialects and sub-dialects. One omission must be mentioned with regret. I have refrained from including the large number of anonymous folk-epics and of folk-songs (such as *kaj'ris*, *jaṭ'sārs*, and the like) current throughout Northern India. These can only be collected on the spot from the mouths of the people, and, so far as I am aware, that has only been systematically done in the province of Bihār. I have therefore, after some hesitation, determined to exclude all mention of them from the work, as any attempt to describe them as a whole could only have been incomplete and misleading.

The introduction will explain the principle of arrangement adopted in this work. Many of the entries are mere names of authors and nothing more, which I have included to make the book as complete as possible. When any information was available, I have entered it against the author's name referred to; and in some cases I have, I believe, been able to present information which has not hitherto been placed at the disposal of European scholars. As examples of this, I would refer the reader to the articles on Sūr Dās (No. 37) and on Tul'sī Dās (No. 128). I do not pretend to have read all or even a considerable portion of the large

body of literature catalogued in these pages, but I have seen and studied specimens of the works of nearly all the nine hundred and fifty-two authors whose names are mentioned. Nor do I pretend to have understood all I have studied ; for many of the specimens are so difficult that it is hopeless to attempt their interpretation without the aid of a commentary, either oral or documentary. For this reason I do not venture to call this book a formal History of Literature. The subject is too vast, and the present state of our knowledge is too limited to allow such a task to be attempted. I therefore only offer it as a collection of *materials* which will form a foundation upon which others more fortunate than I am, and with more time at their disposal than a Bengal District Collector, may build.

Regarding the spelling of vernacular words, I have adhered to the system followed by Dr. Hoernle and myself in our *Comparative Dictionary of the Bihārī Language*, to which the reader is referred for particulars. It may be briefly stated as spelling every word rigidly as it is pronounced. I have only deviated from this rule in the case of the names of a few living gentlemen, natives of India. On the principle that every one has a right to spell his own name as he likes, I have spelt their names as they sign themselves when writing in the English character. The chief difficulty experienced has been in the division of groups of words forming proper names. It has been found by no means an easy task to secure uniformity without leading to results which were too strange and too variant from actual use to be adopted. Present custom in this respect, though convenient, has no system, and the adoption of any system

must consequently lead to a certain amount of confusion. I have endeavoured to divide the same name in the same way whenever it occurred in the book, but I regret that amongst the four thousand and odd names which occur there have been some *lapsus calami*.

Apologies for dealing with the Neo-Indian vernaculars are not now so necessary as they would have been twenty years ago. At first, oriental scholars devoted themselves to Sanskrit alone, and then, under the guidance of Burnouf, attacked Pāli. In later years the classical Prākritis have attracted students, and thus the age of the object of our researches has become more and more modern in its character.

I now ask my readers to take again one step over the very short gap which separates the latest Prākrit from the earliest Gaudian literature. Hēmachandra flourished about 1150 A.D.,<sup>1</sup> and Chand Bar'dāī, the first of the Gaudian poets of whom we have at present any certain remains, died in 1193.

It is possible, however, that some oriental students may still cling to the old love for Sanskrit, and these I must ask to test the rich ore found in the following pages, which contain the names of several vernacular commentaries on difficult Sanskrit books,<sup>2</sup> and of numerous technical works on such subjects as Grammar, Prosody, Vocabulary,<sup>3</sup> Composition, and the like. The student of inscriptions will also find a productive mine in the literature of Hindūstān, owing to the custom which vernacular poets had of dating their works and of naming their patrons. Besides this the muse

<sup>1</sup> He died 1173 A.D.

<sup>2</sup> For instance, Gumān Jī (No. 349) wrote a commentary of great reputation on the *Nāṣadhā*. He lived early in the 18th century.

<sup>3</sup> For instance, Dayā Rām (No. 387) wrote a useful *anikārthakōṣa*.



of History, so silent in Sanskrit literature, has been assiduously cultivated by these authors, and we have still extant historical works founded on materials which were written so far back as the ninth century. I therefore venture to put forward claims for attention not only from those scholars who have hitherto devoted themselves to Prākṛit literature, but also from those who love to wander amid the intricacies of the *Nāṣadha*, or to apply themselves to the copper-plate grants of *The Indian Antiquary*.

There is another claim which I would mention, and that is the intrinsic merit of the Neo-Gaudian literature. After all that is said, the later Sanskrit and the Prākṛit poems are but artificial productions, written in the closet by learned men for learned men; but the Neo-Gaudian poets wrote for unsparing critics,—the people. Many of them studied nature and wrote what they saw. They found 'tongues in trees,' and as they interpreted what they heard successfully or not, so was their popularity great or small, and so their works lived after them or not. Several works exist whose authors' names we do not even know; but they have remained living voices in the people's hearts, because they appealed to the sense of the true and of the beautiful.<sup>1</sup>

It is hoped that the three indexes will be found useful. Considerable trouble has been expended in order to make them as accurate as possible.

GEORGE A. GRIERSON.

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<sup>1</sup> I refer to the folk epics, *bārā māsā* (songs of the seasons), *kajaris*, and other songs current throughout India which are referred to above.



## INTRODUCTION.

---

(a.) *The sources from which the information contained in this work is derived.*

THE work is founded in great measure on notes collected by myself from innumerable texts bought in the bazārs. It is derived almost entirely from native sources. Wilson's *Religious Sects of the Hindūs* and Garcin de Tassy's various works, especially his *History of Hindui and Hindūstāni Literature*, have been frequently consulted as checks; and when the information given by them differed from that which I had collected, I have spared no trouble in order to ascertain the correct facts. The only English work which I have taken as an authority has been Tod's *Rājāsthān*, which contains much information not readily available elsewhere concerning the bards of Rāj'putānā. I have endeavoured to check Tod, as far as possible, by reference to competent native authorities, and in this respect I have specially to thank Paṇḍit Mōhan Lāl Viṣṇu Lāl Paṇḍiā, of Udālpur, for much assistance most kindly given to me.

A native work on which I have largely depended, and to which I am indebted for the information given regarding nearly all the minor poets, and many of the more important ones, is the very useful *Sib Sīygh Sarōj*, by Sib Singh Sēgar, published by Munshī Nawal Kishōr, of Lakh'naū (2nd edition, 1883). This is a compilation from former anthologies, including most of those named below. In addition to the *Sarōj*, I have myself consulted all the available anthologies which I have been able to collect, including many already worked through by Sib Singh. When any poet's works are found in one or more of the principal of these, I have pointed out the fact against his name, by commencing the article with an abbreviation of the name of the anthology. I have not always done this in the case of minor anthologies, and in the case of one or two which came into my hands while the book was passing through the press. A work of this kind *crescit eundo*.

With regard to the dates given for the various authors, I have taken some trouble to verify them as far as I could. Vernacular poets had a laudable practice of dating their works, which has been useful in many cases. They also frequently mentioned their patrons;

and when these could be identified, they often gave a useful clue. When all other methods failed, I had in many cases the *Sarōj* as a guide. Sib Singh continually gives dates, and I have generally found them fairly accurate,—with this proviso, that he always gives his date as that of the birth of the poet referred to, when in reality it is not seldom the date of his principal work.<sup>1</sup> The *Sarōj's* dates have, at any rate, this value, that, in default of any other authority, we may be pretty certain that the author referred to was alive on the date which Sib Singh gives as that of his birth. In the present treatise any dates depending only on his authority have been printed in italics. I would draw attention to the addenda, which give some dates which I have been able to fix while the work was passing through the press.

The following is a list of the anthologies and other works which form the basis of this book :—

Name of anthology.	Abbreviation.	Author's name.	Date.
Bhakt Mālā ...	Bhakt. ...	Nabhāji Dās (No. 51) ...	About 1550 A.D.
Gosāl Charitr' ...	Go. ...	Bēni Mādhab Dās (No. 130).	About 1600.
Kabi Mālā ...	Māl. ...	Tul'sī (No. 153) ...	1655.
Hajāra ...	Haj. ...	Kālidās Tribēdi (No. 159)	1718.
Kābya Nir'nay ...	Nir. ...	Bhikhāri Dās (No. 344)	About 1725.
Sat-kabi-girā Bilās...	Sat. ...	Bal Dēb (No. 359) ...	1746.
List of poets praised by Sūdan.	Sūd. ...	Sūdan (No. 367) ...	About 1750.
Bidwan Mōd Tarag-ginī.	Bid. ...	Subbā Singh (No. 590) ...	1817.
Rāg-Sāgarōdbhab Rāg-Kalpadrum.	Rāg. ...	Krish'nānand Byās Dēb (No. 638).	1843.
Sriṅgār Saṅgrah ...	Sriṅg. ...	Sar'dār (No. 571) ...	1843.
Ūrdū translation of Bhakt Mālā.	U. Bhakt.	Tul'sī Rām (No. 640) ...	1854.
Ras Chandrōday ...	Ras. ...	Ṭhākur Par'sād Tripāṭhi (No. 570).	1863.
Dig-bijā Bhūkhan...	Dig. ...	Gökul Par'sād (No. 694)	1868.
Sundari Tilak ...	Sun. ...	Harishchandr' (No. 581)	1869.
Kābya Saṅgrah ...	Kāb. ...	Mahēs Datt' (No. 696)...	1875.
Kabi Ratnākār ...	Kab. ...	Mātā Din Misar (No. 698).	1876.
Sib Singh Sarōj ...	Sib. ...	Sib Singh Sēgar (No. 595)	1893.
Bichitrōpadōs <sup>2</sup> ...	Bich. ...	Nak'chhēdi Tiwāri ...	1887.

<sup>1</sup> Sometimes, e.g. in the case of Mān Singh (No. 599), he gives the date of the poet's death as that of his birth.

<sup>2</sup> This book is not mentioned in the body of the work, which only goes down to 1893. It is published at the Kāshikā Press, Banāras. The author's name is Nak'chhēdi Tiwāri *alias* Ajān Kabi, of Ḍum'rāw. He worked in collaboration with Sūdhākār Kabi. It is an anthology of didactic pieces in a comic style. About fifty well-known poets are quoted.

It will be useful to insert here explanations of the Hindi terms corresponding to a few English technical terms used by me. The nine *rasas* or styles are as follows :—

- |                          |                     |                          |
|--------------------------|---------------------|--------------------------|
| 1. <i>Sriyāgar Ras</i> , | translated by me as | "the erotic style."      |
| 2. <i>Hāya Ras</i> ,     | ditto               | "the comic style."       |
| 3. <i>Karund Ras</i> ,   | ditto               | "the eulogiac style."    |
| 4. <i>Bir Ras</i> ,      | ditto               | "the heroic style."      |
| 5. <i>Rāudr' Ras</i> ,   | ditto               | "the tragio style."      |
| 6. <i>Bhayānak Ras</i> , | ditto               | "the terrible style."    |
| 7. <i>Bibhatsa</i> ,     | ditto               | "the satiric style."     |
| 8. <i>Shānti Ras</i> ,   | ditto               | "the quietistic style."  |
| 9. <i>Adbhut Ras</i> ,   | ditto               | "the sensational style." |

These translations do not pretend to be exact. Each is simply a convenient representation of one Hindi word by one English one.

An explanation of the terms *Nakh'sikh*, *Nayak Bhēd*, and *Nāyikā Bhēd* will be found in the foot-note to No. 87.

The word *Sāmāyik*, when used with reference to a work, I have, not without hesitation, rendered by "occasional." *Chetāoni* I have translated by "didactic." By "emblematic" verses (in Hindi *drishṭ kūt*) I mean those fanciful enigmatic *tours de force* which are familiar to Sanskrit scholars who have studied the *Nalōdaya* and the *Kirātārjuniya*.

#### (b.) *Principles of Arrangement of the Contents.*

Endeavour has been made to arrange the contents as much as possible in chronological order. This has not always been easy, and in some cases it has been found to be impossible. Hence those poets whose dates I have been unable to fix, ever so tentatively, I have grouped together in alphabetical order in the last chapter. While the work was passing through the press I found myself unexpectedly in possession of the approximate dates of a few of these when it was too late to introduce them into their proper places. They have therefore remained in the last chapter, but, to prevent mistakes, I have drawn attention to them in the addenda.

The work is divided into chapters, each roughly representing a period. The sixteenth and the seventeenth centuries, the Augustan age of Indian vernacular poetry, occupy six chapters, not strictly divided according to periods of time, but according to groups of poets, commencing with the romantic poetry of Malik Muḥammad, and including amongst others the Kriṣṇa cult of Braj, the works of Tul'sī Dās (to whom a special chapter has been allotted), and the technical school of poets founded by Kēsab Dās.

After each chapter are given addenda in small type, showing particulars of the minor poets belonging to the period or to the group dealt with. For most of the information contained in these addenda I am indebted to the *Sib Singh Saroj*.

(c.) *A Brief Account of the Vernacular Literature of Hindūstān.*

As far as my information goes, the earliest vernacular literature of Hindūstān is the bardic chronicles of Rāj'putānā. The first bard of whom we have any certain information was the well-known Chand Bar'dāi, who celebrated, towards the end of the twelfth century, the fortunes of Prithwī Rāj, the Chāūhān, of Dillī, in the famous *Prithī Rāj Rāy'sā*. Contemporary with him was the bard Jag'nāyak, who attended the court of Prithwī Rāj's great rival, Paramardī of Mahōbā, and who was probably the author of the *Āllā Khaṇḍ*, a work equally famous in Hindūstān with the *Prithī Rāj Rāy'sā*, but which has had the misfortune of being preserved by oral tradition instead of in manuscript.

To continue the history of these bardic chronicles, we may mention Qārṅgadhara, or Sāraṅg Dhar, who sung, in the middle of the fourteenth century, the prowess of the heroic Hammir of Ran'thambhōr (fl. 1300). Passing over Keh'ri (fl. 1580) of Bur'hān'pur, we come to two brilliant groups of bards who adorned the courts of Mēwār and Mār'wār in the 17th century. To these may be added names like that of Lāl (fl. 1650), who wrote a valuable history of Bundēl'khaṇḍ, and those of other minor poets. After the 17th century the Rāj'pūt bards lost their distinctive character, and while the greater number became merged in the sea of the other vernacular poets of India, the few that remained degenerated into mere compilers of facts derived from older records.

It is hardly necessary to do what Tod has already done in such glowing language, and to point out how completely these Rāj'pūt bards wash away the reproach so often levelled against Indian literature, that it contains no historical works. The value of these bardic chronicles, some of which are derived from older works dating as far back as the 9th century A.D., can hardly be over-estimated. It is true that they contain many legends which are of doubtful authenticity; but what contemporary European chronicle does not contain the same? They also embody the history of Rāj'putānā during the whole of the struggles between India and its Musalmān invaders, written by a series of contemporary authors extending over at least

six centuries. Is it unreasonable to hope that some enlightened prince of Rāj'putānā will rescue these documents from the undeserved obscurity in which they lie, and publish the texts of all of them, with English translations?

Turning aside from these bardic historians we may now revert to the growth of vernacular literature in the Gangetic valley, coincident with the rise of the Vaishnava religion at the commencement of the 15th century. Rāmānand, the popularizer of the worship of Rāma, flourished about the year 1400; and even greater than he was his famous disciple Kabīr, who succeeded in founding a still existing sect, which united the salient points of Muhammadanism and Hinduism. Here we first touch upon that marvellous catholicity of sentiment of which the key-note was struck by Rāmānand, which is visible in the doctrines of all his successors, and which reached its truest height in the lofty teaching of Tul'sī Dās two centuries later. The worship of the deified prince of Āudh, and the loving adoration of Sītā, the perfect wife and the perfect mother, have developed naturally into a doctrine of eclecticism in its best form—a doctrine which, while teaching the infinite vileness of mankind before the Infinitely Good, yet sees good in everything that He has created, and condemns no religion and no system of philosophy as utterly bad that inculcates, Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself.<sup>1</sup>

Far different has been the fate of that other great branch of the Vaishnava religion which is founded on mystic interpretations of the love which Kṛiṣṇa bore to Rādhā. Beautiful in itself, paralleled, also, by the teaching of many Christian doctors, and rendered more beautiful by the magic poetry of Mirā Bāī (fl. 1420) in the west, and of Bidyāpatī Thākur (fl. 1400) in the east, its passionate adoration, whose inner meaning was too esoteric for the spirits of the common herd of disciples, in many cases degenerated into a poetry worthy of only the baser sorts of Tāntrik Īiva worshippers. But at its best the Kṛiṣṇa cult is wanting in the nobler elements of the teaching of Rāmānand. Its essence is almost selfish—a soul-absorbing, nay all-absorbing, individual love cast at the feet of Him who is Love itself.

---

<sup>1</sup> Mr. Growse (e.g. in the note to Rām. Bā. Dōhā, 24) has pointed out, in his translation of the *Rām-charit-mānas*, several points of resemblance between the doctrines of the Christian Church and those of Tul'sī Dās. There are hymns in our Church hymnals which might be literal translations of passages written by this great poet.

It teaches the first and great commandment of the Christian law, but the second, which is like unto it—Thou shalt love thy neighbour as thyself—it omits.

Leaving these two sects aside for a moment, we must pause at one remarkable man, who in some respects was an offshoot from the Rāj'pūt bards, while on the other hand his writings bear strong marks of the influence of Kabīr's teaching. [Malik Muḥammad (fl. 1540) studied under both Musalmān and Hindū doctors, and wrote, in the purest vernacular of his time, the fine philosophic epic entitled the *Padmāwat*. This work, while telling in vivid language the story of Ratan Sēn's quest for the fair Padmāwat, of Alāu'd-dīn's siege of the virgin city of Chitāūr, of Ratan's bravery, and of Padmāwat's wifely devotion which culminated in the terrible sacrifice of all in the doomed city that was true and fair, to save it from the lust of the conqueror, is also an allegory describing the search of the soul for true wisdom, and the trials and temptations which assail it in its course. Malik Muḥammad's ideal is high, and throughout the work of the Musalmān ascetic there run veins of the broadest charity and of sympathy with those higher spirits among his Hindū fellow-countrymen who were groping in the dark for that light of which so many of them obtained glimpses.

To the mere student of language the *Padmāwat* possesses, by a happy accident, inestimable value. Composed in the earlier portion of the 16th century, it gives us a representation of the speech and of the pronunciation of those days. Hindū writers, tied by the fetters of custom, were constrained to spell their words, not as they were pronounced, but as they were written in the old Sanskrit of their forefathers. But Malik Muḥammad cared not for Hindū customs, and wrote his work in the Persian character, thus giving necessarily a phonographic representation of every word he wrote. The system was not perfect, for, as was customary, vowels were seldom indicated, but in the *Padmāwat* we have the consonantal framework of each word put down as it was pronounced at the time of writing.

With Malik Muḥammad, the period of the apprenticeship of vernacular literature in Hindūstān may be said to have come to a close. The young giant had bestirred himself, and found that he was strong; and, young and lusty as an eagle, he went forth rejoicing to run his course. The earlier Rāj'pūt bards wrote in a time of transition, in a language which it would be difficult to define accurately, either as a late Prākṛit or as an old form of the modern language of



Rāj'putānā. This was the period of infancy. Then came that of youth, when, with the revival of a popular religion to fill the place once taken by Buddhism, the teachers of the new doctrine had to write in a tongue 'understood of the people.' Malik Muḥammad and the apostles of the two Vaishnava sects had to feel their way, and walked with uncertainty. [When they wrote, the language spoken was practically the same as that spoken now in the rural parts of India,] and they must have felt the same hesitation which Spenser and Milton felt in writing in their vernacular. Spenser chose the wrong method and cast his Faërie Queene into an antique mould, but Milton, though he once thought of writing his Paradise Lost in Latin, dared to be right, and thenceforward the English language was made. So was it in India,—the first vernacular authors dared greatly, and succeeded.

The 16th and 17th centuries form the Augustan age of Hindū-stanī vernacular literature. Nearly every great writer of the country lived during this period. Its greatest writers were contemporaries with our masters of the reign of Elizabeth, and, to us English, it is interesting to note that when our country first came into contact by its ambassadors with the Mughal court, and when the East India Company was first founded, each of the nations, separated so widely by sea and land, was at its culminating point of literary glory. We must consider separately the various groups of authors who flourished during this age.

It was in Braj, the country of the cowpens and the scene of the childhood of Kriṣṇa and of his early amours with the herdmaidens of Gokula, that the Kriṣṇa cult naturally took its strongest root; and during the 16th century it was the home of a school of poets devoted to the worship of that god, founded by the great apostle Ballabhā-chār'j and his son Bitt'hal Nāth. Of their eight principal disciples, grouped under the name of the *Ashṭa Chhāp*, Krish'n Dās and Sūr Dās were the ones most celebrated. The latter is considered by his fellow-countrymen to share with Tul'sī Das the throne of absolute perfection in the art of poesy; but European critics will be inclined to award the latter poet alone the supreme crown, and to relegate the blind bard of Āgrā to a lower, though still an honourable, place. One more poet of this group may here be noticed for his fame as a singer. I allude to Tān Sēn, who besides being an author was chief court-singer to the Emperor Ak'bar. The principal native authority for the Kriṣṇa poets of the 16th century is the enigmatical *Bhakt Mala* of Nābhā Dās, with its various commentaries.

While the successors of Ballabhāchārj were filling Braj with their music, the not distant Mughal Court at Dilli had collected a group of state poets, some of whom were of no mean reputation. Tōḍar Mall, who besides being a great finance minister was the immediate cause of the acceptance of the Ūrdū language, Bīr'bal, Ak'bar's friend and author of many witty impromptus, 'Abdu'r Raḥīm Khān'khānā, and Mān Singh of Amēr, were more famous as the patrons of authors than as vernacular writers themselves; but Nar'hari, Hari Nāth, Karan, and Gang, are justly celebrated as poets of a high rank.

Tul'sī Dās (fl. 1600, d. 1624), the greatest poet of the deeds of Rām, occupies a position amongst these authors peculiar to himself. Far different from the founders of the Braj school, who were surrounded by numerous imitators and successors, he lived in Banāras, unapproachable and alone in his niche in the Temple of Fame. Disciples he had in plenty,—to-day they are numbered by millions,—but imitators, none. Looking back along the vista of centuries we see his noble figure standing in its own pure light as the guide and saviour of Hindūstān. His influence has never ceased—nay, it has increased and is still increasing; and when we reflect on the fate of Tantra-ridden Bengal or on the wanton orgies which are carried out under the name of Kṛiṣṇa worship, we can justly appreciate the work of the man who first in India since Buddha's time taught man's duty to his neighbour and succeeded in getting his teaching accepted. His great work is at the present day the one Bible of a hundred millions of people; and fortunate has it been for them that they had this guide. It has been received as the perfect example of the perfect book, and thus its influence has not only been exercised over the unlettered multitude, but over the long series of authors who followed him, and especially over the crowd who sprung into existence with the introduction of printing at the beginning of the present century. As Mr. Growse well says in the introduction to his translation of the *Rāmāyan* of this author, "the book is in every one's hands, from the court to the cottage, and is read or heard and appreciated alike by every class of the Hindū community, whether high or low, rich or poor, young or old." For further particulars concerning him the reader is referred to the body of this work.

This Augustan age was not only a period of the erotic poetry of Sūr Dās and of the nature-poetry of Tul'sī, but was also signalized by the first attempts to systematize the art of poetry itself. The

young growth had shown a tendency to shoot forth too luxuriantly, and even Malik Muḥammad wrote verses which were quaintly unmusical. Sūr Dās and Tul'sī Dās possessed the strength of giants, and were far beyond their contemporaries in polish and in a sense of proportion; but the works of the other early writers of this period jarred upon the senses of scholars brought up in the strictly classical schools of Sanskrit philology. So, after one or two earlier attempts by minor authors, such as the poet Khēm (No. 87), Kēsab Dās (fl. 1580) stepped forward and settled for ever the canons of poetic criticism. A romantic story connects him with the poetess Par'bīn Rāī, and it is said that it was for her sake that he composed his great work the *Kabī-priya*. Seventy years later, in the middle of the seventeenth century, Chintāmanī Tripāṭhī and his brothers amplified and developed the rules laid down by him. This group of critical poets is fitly closed at the end of the 17th century by Kālidās Tribēdī, the author of the *Hajara*, the first great anthology of extracts from the works of the Augustan age of Hindūstān.

The latter half of this period, that is to say the 17th century, saw the rise of some remarkable religious sects, which gave birth to a considerable body of literature. The principal reformers who may be mentioned were Dādū (fl. 1600), founder of the Dādū Panthī sect; Prān Nāth (fl. 1650), the founder of the Prān'nāthis; and Gōbind Singh (fl. 1698), the founder of the militant Sikh religion and compiler of the *Granth*, or holy book of that sect.

The Rāj'pūt bards of this Augustan period have been already referred to, and, passing by the lubric but popular Naḡīr, the only other great poet of the time who need be mentioned is the graceful Bihārī Lal Chāūbē (fl. 1650), nick-named "the mine of commentators." Never was a description more accurate. He was the author of seven hundred verses, for each of which he received a gold *ashrafi* as a reward from his patron Jāī Singh. Each verse is a perfectly polished jewel, designedly made as artificial as possible and capable of a double meaning. The greatest authors have not disdained to write commentaries elucidating the marvellous difficulties of this *tour de force*.

With this graceful writer our survey of the Augustan age of Hindūstānī vernacular literature is concluded. From the early years of the 18th century commences a comparatively barren period. It was the period of the decline and fall of the Mughal empire and of the supremacy and fall of the Marāṭhā power. Rāj'putānā itself was torn by intrigues, prince struggling with prince to rob his neighbour

in the general loss of authority coincident with the cessation of Mughal supremacy. Bards there were few, and, as these could only sing of bloodshed and treachery, they preferred to remain silent. In other branches of literature there was a similar decay. No original authors of the first rank appeared, and the only great names we meet are those of commentators on the works of the preceding two centuries, and of men who further developed the critical laws founded by Kēsab Dās. Of the last, the best known were Uday Nāth Tribēdi and Jas'want Singh, the authors of the *Ras-chandrōday* and of the *Bhakha Bhākhan* respectively. Similarly there appeared a number of anthologies, such as the *Sat-kabi-gira Bilās* of Bal Dēb, the *Kābya Nir'nay* of Bhikhārī Dās, and others. The end of the century is redeemed from barrenness by the *Prēm Ratna*, the work of one of the few poetesses of India—Bibi Ratan Kīar.

The first half of the 19th century, commencing with the downfall of the Marāthā power and ending with the Mutiny, forms another well-marked epoch. It was the period of renaissance after the literary dearth of the previous century. The printing-press now for the first time found its practical introduction into Northern India, and, led by the spirit of Tul'sī Dās, literature of a healthy kind rapidly spread over the land. It was the period of the birth of the Hindī language, invented by the English, and first used as a vehicle of literary prose composition in 1803, under Gilchrist's tuition, by Lallū Ji Lāl, the author of the *Prēm Sagar*. It was also a period of transition from the old to the new. The printing-press had not yet penetrated to Central India, and there the old state of affairs continued. Poets, of whom Padmākar Bhatt̃ was the most famous, not unworthily wore the mantle which had descended from Kēsab Dās and Chintāmanī Tripāthī, while Bikram Sāhī wrote an ingenious *Sat Sat* in imitation of the more famous one of Bihārī Lāl.

In Banāras, on the contrary, the art of printing gave a new audience to the learned; and to supply the demand thus created, several works of the first importance appeared. The chief of these was the translation of the *Mahābhārata* into Hindī by Gōkul Nāth. Critical writers of a new school also came to the front, of whom the best, *longo intervallo*, was Harishchand'r, the author of the *Sundarī Tilak* and many other excellent works; while, in Rājā Sīva Prasād the cause of education received an enlightened friend, and a pioneer in that most difficult work, the writing of good school-books. Lallū Ji Lāl, the author of the *Prēm Sagar*, has already been mentioned;

and another product of Calcutta civilisation, of a very different kind, was the huge anthology of Krish'nānand Byās Dēb, called the *Rāg-Sāgarodbhab Rāg-Kalpadrūm*, written in emulation of the better known Sanskrit lexicon, the *Ṣabda-Kalpadrūma*.

The same period saw the rise of the Hindi drama,<sup>1</sup> which is now firmly established, and gives a hope of achieving considerable excellence in the near future.

The post-Mutiny days this sketch will not touch upon. A brief imperfect account will be found in the body of this work. It may further be noted that more extended reviews of the literature of the principal periods will also be found in the introductions to chapters VII to XI. All that has been attempted in the present note has been to show the most salient points of a not inglorious past in the vernacular literary history of Hindūstān.

(d.) *Description of the Plates.*

The frontispiece represents Rāma's childhood in Kāūśalyā's house. I am indebted for it to the kindness of Rāja Siva Prasād, c.s.i., who procured the original photograph of one of the illustrations in the magnificently-illuminated M.S. belonging to the Mahārāj of Banāras.

To the kindness of the same gentleman I am indebted for the other plates, which are photographs of ten pages of the *Rāj'pur Rāmāyan*, described on page 45, believed to be in the poet's handwriting, of three pages of the old Banāras M.S. referred to on the same page, and of a deed of arbitration said to be in the poet's own handwriting. A transliteration and translation of the first two will be found on page 51 of this work, and of the last in the Addenda.

The frontispiece has already appeared, I believe, in one edition of Mr. Growse's excellent translation of the *Rāmāyan*; but as this work appeals to quite a different class of readers, and as the picture is itself a worthy specimen of Hindū art, I do not hesitate to give it here again.

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<sup>1</sup> See also section 706 in the body of the work.



## ADDENDA ET CORRIGENDA.

**NOTE.**—In pointing out misprints, I have not taken the trouble to correct instances of unsystematic division of compound words. Such mistakes will in no case lead to difficulty, and they will be found corrected in the indices.

4. *Kumār Pal* reissued 1088—1172 A.D. The famous *Hemachandra* flourished at his court.

20. *Mira Bai*. Note<sup>1</sup>. Read *Tod*, ii, 21.

23. *Charan Das*. Read *Gyān Swaroday*.

34. *Ballabhachārj*. P. 19, l. 6 from bottom, read *Harishchandr*; p. 20, l. 9, read *Aṇubhāṣya*. Add 'This work is being published in the *Bibliotheca Indica*.'

37. *Sar Das*. Read *सूर दास*, not *सूरदास*.

51. *Nabhā Das*. P. 28, l. 8, read *Hitopadeṣa*.

54. *Byās Swāmi*. Read *Sukal*. So also in 56, *Hit Haribans*.

70. *Keh'ri*. Read *Tod*, ii, 76.

71. *Ās'karan Dās*. Read *Tod*, ii, 353.

72. *Chetan Chandr*. The *Ashwa Binōd* is dated *Sambat 1616* (1559 A.D.), which *Sib Singh* gives as the date of the poet's birth.

73. *Prithwi Rāj*. Read *Tod's Rājāsthān*, i, 343.

76. *Uday Singh*. Read and ii, 29.

92. Read *चन चरान सुकल Ghan Syām Sukal*.

106. *Ṭoḍar Mall*, see addenda to No. 128, below.

106. *Bir'bal*. P. 35, l. 11 from bottom, read *Bijaur*.

108. *Khān'khānā*. He patronised the poet *Gagg* (No. 119). The latter in one of his works praises him and his son *Turāb Khān*.

119. *Gaggā Par'sād*, or *Gagg*. A verse of the poet *Khāb Chand* (No. 809) states that on one occasion *Khān'khānā* (No. 108) made *Gagg* a present of 36 *lākhs*. *Khān'khānā* was certainly praised by *Gagg* in one of his works.

127. *Mukund Singh*. Read *Tod*, ii, 506.

128. *Tul'sī Dās*, p. 43, last line, read *Rājapur and Bāndā*; p. 44, l. 7, add a comma after *Kuru Chhētr*; p. 45, l. 15, read *Rājapur*; so also elsewhere; p. 46, l. 11 from bottom, read *Kuṇḍaliyā*.

As promised in the Introduction, I here give a transliteration and translation of the deed of arbitration in the handwriting of *Tul'sī Dās*, dated *Sam. 1669* (A.D. 1612). I take this opportunity of expressing my acknowledgments to my old friend and teacher *Mīr Aulād 'Alī*, Professor of Arabic, Persian, and *Hindūstānī* at Trinity College, Dublin, for much assistance rendered in transcribing and translating the Persian and Arabic portions of the deed.





TRANSLITERATION.

Çai-JĀNAKI-VALLABHŌ VIJAYATĒ.

Dviṣ çaram nābhisanḍhattē dviṣ sthāpayati nāçritān   Dvir dadātī na . . . . .	1
chārthibhyō Rāmō dvir nēva bhāṣatē    1    Tulasi jānyō Daçarathahī dha- . . . . .	2
ramu na satya samāna    Rāmu tajō jehi lagi binu Rāma pariharē prāna    1    . . . . .	3
Dharmō jayati nādharmas satyarah jayati nāçritah   Kshamā jayati na krōdhō . . . . .	4
Viṣṇur jayati nāsurāḥ    1    . . . . .	5

ALLĪHU AKBAR.

Chū Anad Rām bin Tōdar bin Dēō Rāy wa Kanhās bin Rām Bhadar bin Tōdar maḥkūr . . . . .	6
dar huzūr āmada qarār dādand ki dar mawāṣī'i matrūka ki tāfīli & dar Hindwī maḥkūr ast . . . . .	7
bilmunāṣafa batarāṣī i jānibān qarār dādēm. Wa yak çad ō pinjāh (?) biḡhā zamīn ziyāda (?) qismati munāṣafa khūd <sup>1</sup> . . . . .	8
dar māḡza'i Bhadānī Anand Rām maḥkūr ba Kanhās bin Rām Bhadar maḡbūr tajwīs namūda. . . . .	9
barī ma'anī rāzī gashta i'tirāf çāḡīḥ shar'i namūdand banābari & 10 muhr karda shud. . . . .	11

(Seal) ? Sādullāh bin \* \* \*

QISMATI ANAD RĪM.

<i>Qariya</i> Bhadānī, dō ḡiṣṣa, Lahartārā, darōbast	<i>Qariya</i> Nēpūra, ḡiṣṣa i Chhitūpūra, ḡiṣṣa i Tōdar tamām. Tōdar tamām.
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QISMATI KANHĪ. 12

<i>Qariya</i> Bhadānī, siḡ ḡiṣṣa. Shiūpūr. 13 darōbast.	<i>Qariya</i> Nadēsar ḡiṣṣa i Tōdar tamām 14 (?) Iṡṡala'a'alāḡ (illegible).
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Sri PARAMĒSWAR.

Sambat 1669 sameo, kuār sudi tōrasi, bār subh dinē likhatih (sic) patra Anand . . . . .	15
Rām tathā Kanhāī. Ans bibhāḡ purbak āḡē kāī āgya dunahu janē māḡā. . . . .	16
Jō āgya bhāī sō pramān mānā. Dunahu janē bidit taph'silu. Ans Tōdar Malu . . . . .	17
kō mah jō bibhāḡ padu hōt rā ( ? hā) * * *	18

<sup>1</sup> Or (?) az ḡiṣṣa qismati munāṣafa.



Ans Anand Rām. MĀŪjē BhadĀni  
 mah an-  
 -s pāch, tehi mah ans dui Anand  
 Rāmu.  
 Tathā Lahar'tārā sagarē u. Tathā  
 Chhitu-  
 -purā ans Tōḍar Malu ka. Tathā  
 NĀipurā an  
 -s Tōḍar Malu ka. Hil(ā) hujati  
 nāsti  
 Likhītam Anand Rām, jē upar  
 likhā, sē sahī.

Ans Kanhai. MĀŪjē BhadĀni  
 mah ans pāch, tehi . . . 19  
 mah tīni ans Kanhai. Tathā  
 māŪjē Sipurā . . . 20  
 Tathā Nades'ri ans Tōḍar  
 Malu ka. Hil(ā) . . . 21  
 hujati nāsti . . . 22  
 Likhītam Kanhai, jē upar  
 likhā sē sahī . . . 24

(Here follow the witnesses' signatures, ending—)

Shahada  
 bimāfihi Jalāl Maqbūli.  
 bikhattīhi.

Shahada . . . 25  
 bimāfihi Fāhir ibni Khwāja 26  
 DĀulati Qānūngōli. . . 27

TRANSLATION.

(Sanskrit.) Victory to the lord of Çri Jānakī.

Two arrows cannot be shot at one time. Twice one does not support refugees. Twice over benefits are not given to applicants. Rāma does not speak in two ways.

(Old Bais'wārī.) O Tul'si, Das'rath knew no virtue equal to the truth. He gave up Rām for it, and without Rām he gave up his life.

(Sanskrit.) Virtue conquers and not vice; truth and not falsehood. Mercy conquers and not anger. Viṣṇu conquers and not the Asuras.

(Persian.) God is great.

Whereas Anand Rām, son of Tōḍar, son of Dōḍ Rāy, and Kanhās, son of Rām Bhadar, son of Tōḍar aforesaid, appeared before me and acknowledged that with their mutual consent the inheritance, viz. the villages as detailed in Hindwī, have been equally divided, and the said Anand Rām has given to the said Kanhās, son of Rām Bhadar, 150 bighās of land in village BhadĀni more than his own half share; they are satisfied, and have made correct acknowledgment according to law. Their seals have been affixed hereto.

Share of Anand Rām.

Village BhadĀni, 2 shares.  
 Village Lahar'tārā, whole.  
 Village NĀipūra, the whole of  
 Tōḍar's share.  
 Village Chhitūpūra, the lesser,  
 the whole of Tōḍar's share.

Share of Kanhās.

Village BhadĀni, 3 shares.  
 Village Shiūpūr, the whole.  
 Village Nādāsar, the whole of  
 Tōḍar's share.  
 (?) I am informed of this (?)  
 (illegible).



## (Old Bai'wari.) To The Most High God.

In the Sambat year 1669, on the 13th of the bright half of Kuār, on the auspicious day of the week, was this deed written by Anand Rām and Kanhaī. By way of partition of shares, we two formerly asked for a decision (*translation doubtful*), and the decision which has been passed, that we recognise as authoritative. Both parties admit the list. The division of the share of Ṭoḍar Mal, which has been made . . . .

*The rest is unintelligible, and partly illegible.*

Share of Anand Rām.—In village Bhadāni, out of five shares, two to Anand Rām. Also the whole of Lahar'tārā. Also Ṭoḍar Mal's share in Chhitūpūrā and in Nāipūrā. There is no evasion or reservation. Signed Anand Rām. What is written above is correct.

Share of Kanhaī.—In village Bhadāni, out of five shares, three to Kanhaī. Also the village of Sipūrā; also Ṭoḍar Mal's share in Nades'ri. There is no evasion or reservation. Signed Kanhaī. What is written above is correct.

Witnesses (to Anand Rām's signature): Rāghab Rām, son of Rām Dat; Rām Sēni, son of Ūdhab; (U)dāi Karn, son of Jagat Rāy; Jamuni Bhān, son of Paramānand; Jānaki Rām, son of Sri Kānt; Kāwalā Rām, son of Bāsudēb; Chand Bhān, son of Kēsū Dās; Pāṇḍe Hariballabh, son of Purusōtam; Bhāwari, son of Kēsū (sic) Dās; Jadu Rām, son of Nar'hari; Ājodhyā, son of Lachhi; Sabal, son of Bhīkham; Rām Chand, son of Bāsudiw (sic); Pitāambar Das'wadhi, son of Puran; Rām Rāi and Garib Rāi (?), sons of Makuṭiri Karn (?). (*Arabic*) Witness to whatsoever is in this, Jalāl Maqbūli, by his own hand.

Witnesses (to Kanhaī's signature): Rām Singh, son of Uddhab; Jādū Rāe, son of Gahar Rāe; Jagadis Rāe, son of Mahōdadhi; Chakrapāni, son of Siwā; Mathurā, son of Pithā; Kāsi Dās, son of Bāsudēwā (by the hand of Mathurā); Kharag Bhān, son of Gosāi Dās; Rām Dēw, son of Bisa(m)-bhar; Sri Kānt Pāṇḍe, son of Rāj'baktra (?); Biṭhal Dās, son of Harihar; Hirā, son of Das'rath; Lōhāg, son of Kishnā; Man(i) Rām, son of Sital; Krishn Dat, son of Bhag'wan; Bin'rāban, son of Jāl; Dhanī Rām, son of Madhu Rāe. (*Arabic*) Witness to whatsoever is in this, Ṭāhir, son of Khwājah Dāūlati, the Qānūngōi.

In connexion with the above it is interesting to speculate who this *Ṭoḍar Mal*, the father of Anand Rām and grandfather of Kanhaī, was. Can he have been Ak'bar's great Finance Minister (No. 105)? He died in 1589, and his son might well be alive in 1612. He was born at *Lahar'pur*, in *Audh*, and one of the villages above mentioned, *Lahar'tārā*, has a somewhat similar name. In India contiguous villages have often very similar names.

128—133 Add., p. 57. Other versions of the Rāma legend.

(9) *Read Īswari Par'sād Tripaṭhi (712).*

(10) *For 686 read 702.*

(11) *For 689 read 695.*



(12) For 711 read 725.

(13) For 829a read 858.

134. *Kṣab Dās*. The *Śiṅgān Gīta* was written in Sambat 1600 (1549 A.D.) and was dedicated to *Madhukar Shāh*. The *Rasik-priyā* is dated Sambat 1648 (1591 A.D.).

142. *Sundar Dās*. The *Sundar Śrīgītā* is dated Sambat 1638 (1631 A.D.).

145. *Bhākhān Tripāṭhī*. From a short poem of *Matī Rām Tripāṭhī* (No. 146), the name of the Rājā of Kumāṅ appears to have been *Udot Chand*.

146. *Matī Rām Tripāṭhī*. Read *Tod*, ii, 481 and *Fat'h Sāhī*.

149. *Par'tap Sāhī*. I know of two rājās called *Ratān* or *Rat'nēs* in *Bundāl-khaṅḍ*. One is praised by *Bhikkhāri Dās* (No. 344) in the preface to the *Prēm Ratnākār*, which was written in 1685 A.D. This may possibly be the father of *Par'tap Sāhī*. The other succeeded *Bikram Sāhī* (No. 514) as Rājā of *Char'khāri* in 1829 A.D. He was born 1816 A.D. and died 1860. He is referred to in Nos. 519—522 and 524. *Bikram Sāhī* was born 1785 and died 1828 A.D.; and if *Par'tap Sāhī* was the son of this *Rat'nēs*, he would probably be *Bikram Sāhī's* grandson, but could not have been his contemporary, for his father was only twelve years old at the latter's death. Yet, again, I hear from *Char'khāri* (though on what authority I cannot ascertain) that a *Par'tap Sāhī* did live in *Char'khāri* in *Bikram Sāhī's* reign. Regarding the *Bhākhā Bhūkhān*, which is usually considered as written at the end of the eighteenth century, I find a Bombay edition of the work identifying *Jaswant Śiṅgh*, its author, with *Jas'want Śiṅgh* (1638—1681) of *Mār'war*. This would tally with the date given in the body of the work; but on the whole I am inclined to reject *Sib Śiṅgh's* statement that this poet attended *Chhatr' Sāl's* court, and would place him as flourishing about the year 1830 A.D., after No. 518. His relationship to the *Rat'nēs* of No. 519 must remain an open point. There was also a poet called *Ratān*. See No. 155.

152. *Sib Nath*. Read *Tod's Rājāsthān*, ii, 481.

159. *Kalidās Tribedī*. In his *Badhū-binōd*, which he dates Sambat 1749 (1692 A.D.), he mentions that *Jōgājī Śiṅgh's* father was *Brittī Śiṅgh*.

160. *Sukh Dās Misar*. Read *Ar'jun Singh and Britt Bichar*.

164. *Sundar Dās*. Read *Sundar Saṅkhyā*.

171. *Nazīr*. Read *Nazīr*, not *Nazīr*, throughout.

173. *Jhākūr*. Read *Gosāl*.

177. Read *Ṭowar*.

195. *Ajī Śiṅgh*. For 91n read 89n.

196. *Bihārī Lal Chāub*. P. 76, l. 4, for 364 read 355. Also read *Zū'lfāqār*.

199. *Rat'nēs*. See No. 149, Add. Cf. No. 155.

213. *Chandr'*. Read *Sul'tān*.

226. *Bihārī Dās*. Read *बिहारी*.

251. Read *Par'bln*.

326. *Suratī Misar*. The *Alaṅkār Māfā* is dated Sambat 1766 (1709 A.D.).

331. *Bhāj Misar*. Read *Śrīgītā*.

344. *Bhikkhāri Dās*. Read *Chhandārnab*. The *Prēm Ratnākār* is dated Sambat 1742 (1685 A.D.) and the *Chhandārnab* Sambat 1799 (1742 A.D.). In the former work he praises a Rājā *Rat'nēs*. Cf. No. 519. See also No. 149, Add.





346. *Karan*. His *Sahitya Chandrika* is dated *Sambat* 1794 (1737 A.D.), which the Sib Singh Sarōj gives as the date of his birth. With regard to Hir'dēh Sāhi, see also No. 503.

349. *Gumān Ji Misar*. *Bead Nāyadhā*. The *Kaṭā Nidhi* is dated *Sambat* 1805 (1848 A.D.). The work is rather a translation than a commentary.

351. *Prām Nath*. *Bead Khiri*.

355. *Hari Nath*. The *Alakhār Darpan* is dated *Sambat* 1826 (1769 A.D.), which Sib Singh gives as the date of the poet's birth.

357. *Sambhu Nath*. The *Ram Bilās* is dated *Sambat* 1798 (1741 A.D.).

361. *Kesab*. *Bead Nārāyan*.

664. *Haṭhi*. The date of his birth (1830 A.D.) given by Sib Singh is certainly wrong, for the *Radhā Satak* is dated *Sambat* 1847 (1790 A.D.).



# THE MODERN VERNACULAR LITERATURE

OF

## HINDŪSTĀN.

### CHAPTER I.

THE BARDIC PERIOD. [700—1300 A.D.]

#### 1. पुष्य कवि, the poet *Puṣya*, of *Ujān*. FL 713 A.D.

This is the earliest vernacular poet of whom I have found any mention in Native authors. The *Sib Singh Sarāj* states that he flourished in the year 713, and that he is the "root of the vernacular" *bhikha ki jar*. It is not clear from this account whether his name was *Puṣya*, *Puṣpa*, or *Puṇḍā*. It states categorically that he wrote both in Sanskrit and in the vernacular, and that he is mentioned by Col. Tod in his *Rajasthan*. If by vernacular we are to understand a stage of language later than that of the Prākṛits, this seems a most improbable statement; nor can I find that it is borne out by Tod. The only allusion apparently bearing on this point in the *Rajasthan* is a reference (i, 229; Calcutta edition, i, 246) to a *Puṣya*, the author of an inscription (translated i, 799). I can find no mention in Tod regarding the language in which he wrote.

#### 2. खुमान सिङ्घ, *Khumān Singh* alias *Khumān Rāut Guh'laūt*, king of *Chitāūr*, in *Mēwār*. FL 830 A.D.<sup>1</sup>

In his honour was written the *Khumān Rāy'sā*. This is the most ancient poetic chronicle of *Mēwār*, and was written in the ninth

<sup>1</sup> See Tod's *Rajasthan*, i, 240; Calc. ed., i, 258.

century.<sup>1</sup> It gives a history of *Khumān Rāut* and of his family. It was recast during the reign of *Par'tap Singh* (fl. 1575), and, as we now have it, carries the narrative down to the wars of that prince with Ak'bar, devoting a great portion to the siege of *Chitāur* by *Alau'd-dīn Khiljī* in the thirteenth century.<sup>2</sup> We may therefore presume that the copies now extant are in a dialect of *Mēwār* not later than the end of the sixteenth century.

### 3. केदर कवि, the poet and bard *Kedar*. Fl. 1150 A.D.

Mentioned in the *Sib Siygh Sarōj* as attending the court of *Alau'd-dīn Ghōri*. He therefore flourished about 1150 A.D., and if any of his works can be found, they will probably be the oldest specimens of vernacular literature obtainable. I have never seen any of his writings, and I fear they are lost, unless they have been preserved in the *Tod* manuscripts. He is possibly mentioned by *Tod*, but I have not been able to find his name.

### 4. कुमार पाल, king *Kumār Pāl*, of *An'hal*. Fl. 1150 A.D.

Towards the end of the same century an anonymous poet of *Rāj'putānā* wrote a bardic chronicle, entitled the *Kumār Pāl Charitra*,<sup>3</sup> detailing the line of descent of the Buddhist<sup>4</sup> *Rājā Kumār Pāl*, of *An'hal*, from *Brahmā* downwards. The manuscript exists in the *Tod* collection, being No. 31 in the Royal Asiatic Society's list.

We now come to the time of *Pithāūrā* or *Prithwī Rāj*, the *Chāuhān*, of *Dillī*, who was born 1159 A.D. and died 1193 A.D. He was not only a valiant hero,<sup>5</sup> but was a great patron of literature. If we may believe *Sib Singh*, the works of two at least of the bards who attended his court have come down to us. These were Nos. 5 and 6.

### 5. अनन्य दास, *Ananya Dās*, of *Chaked'wā*, district *Gōḍā*. B. 1148 A.D.

The only authority for this poet is the *Sib Siygh Sarōj*, which states that he was author of a work called *Ananya Jōg*, from which

<sup>1</sup> *Tod*, ii, 757; *Calc. ed.*, ii, 814.

<sup>2</sup> *Tod*, i, 214; ii, 757; *Calc. ed.*, i, 231; ii, 814.

<sup>3</sup> *Tod*, i, 81, 80n, 241n, 256; ii, 242n; *Calc. ed.*, i, 86, 87n, 259n, 275; ii, 266.

<sup>4</sup> See *Tod*, i, 98; *Calc. ed.*, i, 106.

<sup>5</sup> For a history of his life and times, see *Tod*, i, 95, 256; *Calc. ed.*, 102, 275.

it gives an extract. I suspect that he was really a contemporary of another *Prithwī Rāj* (of *Bikhāner*), who lived in the sixteenth century (Tod, i, 343 and ff.; ii, 186; Calc. ed., i, 363 and ff.; ii, 203). See No. 73.

6. चन्द्र कवि, the poet and bard *Chandr'* or *Chand Bar'dai*. Fl. 1191 A.D.

Rāj., ? Sun. He belonged to the family of an ancient bard named *Bisai Deb*, the *Chāuhān* (cf. Tod, ii, 447 and ff.; Calc. ed., ii, 492 and ff.), of *Ran'thambhōr*, and, according to the account of his descendant, the poet *Sār Dās*, belonged to the *Jagāt* clan.<sup>1</sup> He came to *Prithwī Rāj's* court and was appointed his minister and poet-laureate (*kaviçvara*). His poetical works were collected by *Amar Singh* (cf. No. 191), of *Mewār*,<sup>2</sup> in the early part of the seventeenth century. They were not improbably recast and modernised in parts at the same time, which has given rise to a theory<sup>3</sup> that the whole is a modern forgery. His principal work is the famous *Prithī Rāj Rāy'sā* (Rāj.), or life of his patron. According to Tod<sup>4</sup> it is a universal history of the period in which he wrote, and is in 69 books, comprising 100,000 stanzas, of which Tod has translated 30,000—certainly more than any other European has succeeded in doing. *Chand* and *Prithwī Rāj* were both killed in battle fighting against the Muhammadans in the year 1193. As already mentioned, one of his descendants was the poet *Sār Dās*, and another was the poet *Sārāng Dhar* (No. 8), who is said to have written the *Hammir Rāy'sā* and the *Hammir Kābya*.<sup>5</sup> A portion of the text of the *Prithī Rāj Rāy'sā* has been edited by Mr. Beames, and another portion edited and translated by Dr. Hoernle. The excessively difficult character of the task has prevented both scholars from making much progress. Pandit *Mohan Lal Viṣṇu Lal Paṇḍiā* has just commenced editing a critical edition of the whole text, of which the first two fasciculi have been published (Medical Hall Press, Banāras, 1887). The *Mahōba*

<sup>1</sup> See the account of *Sūr Dās's* genealogy given in No. 37.

<sup>2</sup> Reigned 1597—1621. See Tod, i, xiii (Introd.); 350 and ff.; Calc. ed., i, xii; 371 and ff.

<sup>3</sup> See J. A. S. B., 1886, p. 5, "On the antiquity, authenticity, and genuineness of *Chand Bar'dai's* epic the *Prithirāj Rasā*," by *Kavirāj Syamal Dās*, in which our poet is attacked, and "The Defence of *Prithirāj Rasā* of *Chanda Bar'dai*" by Pandit *Mohan Lal Viṣṇu Lal Paṇḍiā* (Banāras, Medical Hall Press, 1887), which is a reply to the former paper.

<sup>4</sup> Tod, i, 254; Calc. ed., i, 273.

<sup>5</sup> Tod, ii, 462n; Calc. ed., ii, 497n.

*Khaṇḍ* of the poem, which, however, is probably spurious, or at least not by *Chand*, has been more than once translated into Hindi.<sup>1</sup> It deals with the famous heroes *Ālhā* and *Udan* (or *Ālhā* and *Rūdal*, according to the tradition of Eastern Hindūstān), and the translation with which I am best acquainted (without, however, being in a position to vouch for its accuracy) is that by *Ṭhākur Dās*, of *Fatihgarh*, under the name of the *Ālkhaṇḍ*. This is not the same as the *Ālhā Khaṇḍ* which will be found described under the head of the poet *Jag'nik* (No. 7), though it deals with the same heroes. According to Garcin de Tassy (*Histoire*, etc., i, 138), a Russian *sarant*, Robert Lenz by name, translated a portion of *Chand*'s poem, which he intended to have published in 1836 on his return to St. Petersburg, but the premature death of this scholar deprived orientalists of this interesting work. Col. Tod printed a translation of an episode under the title of 'The Vow of *Sanjogta*'<sup>2</sup> in the 25th volume of the *Asiatic Journal*, pp. 101—112, 197—211, 273—286.

My own studies of this poet's work have inspired me with a great admiration for its poetic beauty, but I doubt if any one not perfectly master of the various Rāj'putānā dialects could ever read it with pleasure. It is, however, of the greatest value to the student of philology, for it is at present the only stepping stone available to European explorers in the chasm between the latest Prākṛit and the earliest Gauḍian authors. Though we may not possess the actual text of *Chand*, we have certainly in his writings some of the oldest known specimens of Gauḍian literature, abounding in pure Apabhraṃṣa *Qūrasēni* Prākṛit forms.

According to Garcin de Tassy (l.c.), we owe to this poet another work, entitled *Jāi Chandra Prakās*, or history of *Jāi Chand*, which is written in the same dialect as the Rāy'sā, and is quoted by Ward.

7. जगनिक, the bard *Jag'nik* or *Jag'nāyak*, of *Mahōbā*, in *Bundel'khaṇḍ*. Fl. 1191 A.D.

Contemporary with *Chand* was the bard *Jag'nik*. I am not certain that I have ever seen any of this poet's works. He attended the court of *Par'māl* (*Paramardī*), of *Mahōbā*, in *Bundel'khaṇḍ*, and chronicled the wars of that prince with *Prithwī Rāj*. There is a not impossible

<sup>1</sup> For an English translation of an episode in the *Mahōbā Khaṇḍ*, see Tod, 614 and ff.; Calc. ed., i, 648 and ff.

<sup>2</sup> Cf. Tod, i, 623 and ff.; Calc. ed., i, 657 and ff.

tradition that the *Ālhā Khaṇḍ*, of which we possess many versions, and which has sometimes been described as a spurious canto of *Chand's* epic, was originally written by this poet. The *Ālhā Khaṇḍ* is, so far as I am aware, only current in oral versions sung all over Hindūstān by professional singers. As might be expected, these versions differ considerably in language, and each is modernised to suit the dialect of the reciter. For a full account of the *Ālhā Khaṇḍ*, see *Indian Antiquary*, vol. xiv, pp. 209, 255. For an account of Ālhā's share in the war between Prithwī Rāj and Par'māl, see *Report of the Arch. Sur. Ind.*, vii, pp. 13—20.

The *Mahōbā Khaṇḍ* has already been mentioned under the head of *Chand* (No. 6). It and other Western recensions of the poem give the names of the heroes as *Ālhā* and *Udal* or *Udan*, the latter being short for *Uday Singh*; but the Eastern recensions give the names as *Ālhā* and *Radal*. Two versions of the Western recension have been printed—one edited by Chāudh'rī *Ghāsi Rām*, of *Bhaṭṭipurā*, and the other, under the supervision of Sir C. (then Mr.) Elliott, by *Ṭhākur Dās*, of *Fatihgarh*, already mentioned. The latter edition was, I believe, taken down<sup>1</sup> by him as recited by three illiterate professional bards of *Kanāuj*, being respectively by caste a *Jōsī*, a *Tēli*, and a *Brāhman*, and pieced together with additions of his own and some extracts or adaptations from different manuscripts that he borrowed. It is thus rather a heterogeneous composition. Portions of this recension have been translated into English ballad metre by Mr. Waterfield in vols. lxi, lxii, and lxiii of the *Calcutta Review* under the title of "The Nine-Lāk Chain, or the *Mārō* feud." The Eastern recension only exists in the mouths of itinerant singers, and is nearly always couched in the *Bhoj'pūrī* dialect of *Bihārī*. According to the tradition of Eastern Hindūstān, the poem was originally written by *Jag'nik* in the *Bundēl'khaṇḍī* dialect. Mr. Vincent Smith has presented me with a number of short poems in that dialect, many of which appear to be fragments of a larger work. In them the second hero is called *Udal*.

8. सारङ्ग धर कवि, the poet and bard *Sāraṅg Dhar*, of *Ran'thambhōr*. FL 1363 A.D.

We have now a gap of a century and a half, and in the year 1363 find flourishing the *Sāraṅg Dhar* already mentioned as a descendant of *Chand*. According to *Tod*, he attended the court of the heroic *Rājā*

<sup>1</sup> I am indebted to Mr. Growse for this information.

*Hammir Dab* (Fl. 1300 A.D.), the *Chāūhār*, of *Ran'thambhōr*, who belonged to the family of *Bisal Deb*, the ancestor of *Chand*. *Hammir's* dogged valour and heroic death at the hands of *Alāu'd-din Khiljī* have given rise to innumerable proverbs, and have been celebrated in poetical works in many languages of India. None, however, is so popular as *Sārang Dhar's* two works known as the *Hammir Rāy'sā* and the *Hammir Kābya*.<sup>1</sup> M. Barth has suggested to me that this poet is the same as the *Çārngadhara*, author of the Sanskrit anthology entitled the *Çārngadhara Paddhati*, described by Mr. FitzEdward Hall in the preface to his edition of the *Vāsavadattā*, and by Prof. Anfrecht in *ZDMG.*, xxvii, 2. A reference to Paṇḍit *Mōhan Lal Viṣṇu Lal Paṇḍiā* has confirmed the accuracy of this suggestion, and I am indebted to this gentleman for quotations showing that it was not *Sārang Dhar* or *Çārngadhara*, but his grandfather *Raghu Nāth*, who was spiritual guide to *Hammir*. The *Çārngadhara Paddhati* was written in 1363 A.D.

I have only seen detached extracts from this poet's works, and hence am unable to say whether the other two poems were certainly by him or not. What gives rise to doubt is the existence [in the *J. A. S. B.*, vol. xlviii (1879), p. 186] of a translation of a *Hammir Rāsā*, or "History of *Hammir*, Prince of *Ran'thambhōr*," by *Bābū Brajanātha Bandhōpādhyāya*, of *Jāipur*. According to the Introduction of this work, the original was written by one *Jōdh<sup>3</sup> Rāj*, of *Nim'rānā*, in *Al'wār*. He attended the court of a *Chāūhār* prince named *Chandr' Bhān*, a descendant of *Prithwī Rāj*, and was by birth a *Gāūr Brāhman*, born at *Bijāwar*. There is a copy of the *Çārngadhara* (or *Sārang Dhar*) *Paddhati* in the *Tod* collection of manuscripts (No. 32) in the Library of the Royal Asiatic Society. I have only had an opportunity of a very cursory examination of the work, which is 299 fol. long. Prof. Peterson has published an edition of it in *Bombay*. No. 42 in the same collection is entitled the *Hammirā Charitra*, but I am unable to say if it is the same as any of the works above mentioned.

9. **जोध राज**, the poet *Jōdh Rāj*, of *Nim'rānā* in *Al'wār*. Fl. 1363 (?) A.D. See No. 8 above.

<sup>1</sup> *Tod*, ii, 462n, 472n; *Calc. ed.*, ii, 497n, 517n.

<sup>2</sup> There was a *Jōdh Kabi* (No. 118) who attended the court of the Emperor *Ak'bar*, who may be the same as this author.



## CHAPTER II.

## THE RELIGIOUS REVIVAL OF THE FIFTEENTH CENTURY.

10. रामानन्द स्वामी, the master *Rāmānand*. Fl. c. 1400 A.D.

Rāg. We now leave the era of the bards, and, emerging from the mists of antiquity, come upon a great revival of literature coincident with the rise of the Vaishnava religion, at the commencement of the fifteenth century. The first name we meet is that of *Rāmānand* (fl. cir. 1400 A.D.). He was much more of a religious reformer (see Wilson, *Religious Sects of the Hindūs*, i, 47) than an author, but I have collected hymns written, or purporting to have been written, by him, which had travelled in the people's mouths as far east as *Mithilā*.

11. भवानन्द, *Bhawānand*. Fl. c. 1400 A.D.

One of *Rāmānand's* immediate disciples (Wilson, *Religious Sects of the Hindūs*, i, 56). He is the reputed author of an explanation in Hindī of the Vedānta system of philosophy in fourteen chapters, entitled *Amrit Dhār*. See *Mack. Cat.* ii, 108, quoted by Garcin de Tassy, i, 140.

12. सेन कवि, the poet *Sen*, of *Bāndhō*. Fl. c. 1400 A.D.

Haj. One of *Rāmānand's* immediate disciples, a barber by caste. Poems by him are also in the Sikh *Granth*. He and his descendants were for some time the family gurus of the Rājās of *Bāndhō* (*Rīwā*). See Wilson, *Religious Sects of the Hindūs*, i, 118, for a legend concerning him.

13. कबीर दास, *Kabīr Dās*, the *Jolaha* (weaver) of *Banāras*. Fl. c. 1400 A.D.

Haj., Rāg. He was the most famous of *Rāmānand's* disciples. His principal works are included in the well-known *Sabdāball*, *Ramāntis*, *Sākhtis*, and the *Sukh Nidhān*, which are everywhere known and quoted at the present day. According to tradition, he was the son of

a virgin Brāhman widow. He was exposed by her, and was found on a lotus in *Lahar Talāō*, a pond near *Banāras*, by the wife of a Jolāhā or Musalmān weaver named *Nimā*, who with her husband *Nārī* was there in attendance on a wedding procession. He is said to have lived 300 years, or from 1149 to 1449 A.D., and in fact he flourished about the beginning of the fifteenth century.<sup>1</sup>

A complete list of a voluminous mass of writings attributed to Kabīr, as preserved in the collection called the *Khās Granth*, will be found in Wilson, *Religious Sects of the Hindūs*, i, 76, and is here reproduced for ready reference. Cf. also Garcin de Tassy (*Histoire*, etc. i, 274).

- (1) *Sukh Nidhān*.
  - (2) *Gorakh Nāth ki Gōshthī*.
  - (3) *Kabīr Pāñjī*.
  - (4) *Balakh ki Ramānī*.
  - (5) *Rāmānand ki Gōshthī*.
  - (6) *Ānand Rām Sāgar*.
  - (7) *Sabdāballī*, containing 1,000 *sabdas*, or short doctrinal expositions.
  - (8) *Mangal*, 100 short poems, amongst which is the account of *Kabīr's* discovery given as above.
  - (9) *Basant*, 100 hymns in that *Rāg*.
  - (10) *Hōlī*, 200 of the songs called *Hōlī*.
  - (11) *Rekh'tās*, 100 odes.
  - (12) *Jhal'nās*, 500 odes in a different style.
  - (13) *Khas'rā*, 500 odes in a different style.
  - (14) *Hiṇḍōls*, 12 ditto. The subject of all these odes or hymns is always moral or religious.
  - (15) *Bārah Māsā*, the 12 months from a religious point of view, agreeably to *Kabīr's* system.
  - (16) *Chañchars*, 22.
  - (17) *Chāūtīsās*, 2; the 34 letters of the *Nagari* alphabet, with their religious signification.
  - (18) *Alifnāmah*, the *Persian* alphabet in the same manner.
  - (19) *Ramānīs*, short doctrinal or argumentative poems.
  - (20) *Sākhīs*, 5,000. These may be considered as texts, consisting of one stanza each.
  - (21) The *Bijak* (*Rāg*) (the greater and the lesser), in 654 sections.
- There is also a variety of stanzas, called *Āgams*, *Bānīs*, etc., composing a very formidable course of study to those who wish to go deep into the doctrine of this school.

<sup>1</sup> For further particulars see Wilson, *Religious Sects of the Hindūs*, i, 72.

#### 14. भगी दास, *Bhagō Dās*. FL 1420 A.D.

One of *Kabīr's* immediate disciples, and author or compiler of the shorter *Bijak*. See Wilson, *Religious Sects of the Hindus*, i, 79; Garcin de Tassy, i, 118.

#### 15. सुत गोपाल, *Srut Gōpal*. FL 1420 A.D.

Another of *Kabīr's* immediate disciples, and author of the *Sukh Kādiān*. See Wilson as above, page 90.

#### 16. कमाल कवि, the poet *Kamāl*, of *Banāras*. FL 1450 A.D.

Haj., Rāg. He was *Kabīr's* son. He spent his time making couplets in refutation of his father's sayings. Hence the proverb दुरा वन्दु कबीर के कि उपजा पूत कमाळ,—An unlucky family was *Kabīr's*, in which the son *Kamāl* was born. See Fallon's *Hd. Dy. s.v. Upaj'nā*, page 13.

#### 17. विद्यापति ठाकुर, *Bidyāpatī Ṭhākur*, of *Bisapl*, in *Dar'bhanga* district. FL 1400 A.D.

Rāg. Retracing our steps, and leaving for a time the Central Hindūstān, made famous by *Rāmānand* and *Kabīr*, we find flourishing in the year 1400 one of the most famous of the Vaishnava poets of Eastern India. *Bidyāpatī Ṭhākur* was founder of the school of master-singers, which in after years spread over the whole of *Banḡal*, and his name is to the present day a household word from the *Kar'm'nāsā* to *Calcutta*. He has been translated into and imitated in most of the dialects falling between these limits. Little is known of his life. He was the son of *Gan'patī Ṭhākur*, who was the son of *Jāi Datt' Ṭhākur*. The founder of the family was *Viṣṇu Ḡarman*, who lived seven generations before *Bidyāpatī* in the village of *Bisapl*, the modern *Bis'phl*. This village was given to the poet as a rentfree gift by king *Sib Singh* (then heir apparent) of *Sugāonā* in the year 1400 A.D. The deed of endowment is still extant. *Bidyāpatī* was author of many Sanskrit works, the principal of which are the well-known *Puruṣa Parikṣa*, the *Durgābhakti Tarangīṇī*, the *Dānavākyaūali*, the *Vivāda Sāra*, and the *Gayā Pattana*; but his chief glory consists in his matchless sonnets (*pada*) in the Maithili dialect dealing

allegorically with the relations of the soul to God under the form of the love which Rādhā bore to Krish'n. These were adopted and recited enthusiastically by the celebrated Hindū reformer *Chātanya*, who flourished at the beginning of the sixteenth century (b. 1484 A.D.), and, through him, became the house-poetry of the Lower Provinces. Numbers of imitators sprung up, many of whom wrote in Bidyāpatī's name, so that it is now difficult to separate the genuine from the imitations, especially as the former have been altered in the course of ages to suit the Bangālī idiom and metre. *Bidyāpatī* was a contemporary of the Bangālī poet *Chañḍī Dās*, and of *Umāpatī* and *Jāi Deb*, and was, we know, on terms of intimate friendship with the first. He was, we have seen, a famous poet in A.D. 1400, and a copy of the *Bhāgavata Purāṇa* in his handwriting, dated L.S. 349 (A.D. 1456), still exists, so that he lived to a good old age. These are the only two certain dates we have in his life. The following dates depend upon the dates mentioned in *Ajodhyā Par'sād's Gulzār-Bihār* as those of the accessions of the various kings. *Ajodhyā Par'sād's* dates are as follows:—King *Deva Simha (Deb Singh)* came to the throne A.D. 1385; *Çiva Simha (Sib Singh)* 1446; two queens reigned 1449—1470; *Nara Simha Deva (Nar Singh Deb)* 1470; *Dhīra Simha (Dhīr Singh)* 1471.

Now the *Puruṣa Parikṣa* was according to its colophon written during the lifetime of *Deb Singh*, i.e. before 1446, and the *Durgābhakti Tarangiṇī* was written during the reign of *Nar Singh Deb*, i.e. in the year 1470. We therefore can arrange the dates which we have of *Bidyāpatī Thākūr's* life as follows, giving those which depend upon *Ajodhyā Par'sād* in italics:—

	A.D.
Granted the village of <i>Bisapl</i> , and therefore already a learned man ... ..	1400
Wrote <i>Puruṣa Parikṣa</i> before ... ..	1446
Wrote the numerous songs dedicated to <i>Sib Singh</i> before ... ..	1449
Copied the <i>Bhāgavata Purāṇa</i> ... ..	1456
Wrote <i>Durgābhakti Tarangiṇī</i> ... ..	1470

Assuming the above dates to be correct, he must have been at least ninety years old when he completed his last work. Rājā *Sib Singh*, Bidyāpatī's great patron, was also named *Rūp Nārāyan*, which seems to have been a general title of many members of the family. He had several wives, of whom the poet has immortalised *Lakhimā Thākūrāin*,

*Prān'batī*, and *Mōd'batī*. There is a tradition that the emperor *Ah'bar* summoned *Sib Singh* to *Dilli* for some offence, and that *Bidyāpatī* obtained his patron's release by an exhibition of clairvoyance. The emperor looked him up in a wooden box and sent a number of courtiers of the town to bathe in the river. When all was over he released him and asked him to describe what had occurred, when *Bidyāpatī* immediately recited impromptu one of the most charming of his sonnets which has come down to us, describing a beautiful girl at her bath. Astonished at his power, the emperor granted his petition to release king *Sib Singh*. Another legend is that the poet, fooling his end approaching, determined to die on the banks of the holy Ganges. On the way he remembered that the stream was the child of the faithful, and summoned it to himself. The obedient flood immediately divided itself into three streams, and spread its waves up to the very spot where *Bidyāpatī* was sitting. Joyfully gazing on its sacred waters, he laid himself down and died. A *Çiva liṅga* sprang up where his funeral pyre had been, and it and the marks of the river are shown there to the present day. It is close to the town of *Bāzīt'pur*, in the *Darbhanga* district. Such is the fitting legend of the passing away of the great old master-singer.

*Bidyāpatī*'s influence on the history of the literature of Eastern Hindūstān has been immense. He was a perfect master of the art of writing those religious love-sonnets which have since become in a much degraded form the substance of the *Vaishnava* bibles. Subsequent authors have never done anything but, *longo intervallo*, imitate him. But while the founder of the school never dealt with any subject without adorning it with some truly poetical conceit, his imitators have too often turned his quaintness into obscurity, and his passionate love-songs into the literature of the brothel.

18. **उमापति, Umāpatī.** Fl. 1400 A.D. He was one of the great poets of *Mithilā*, and according to tradition he attended the court of king *Sib Singh* and was a contemporary of *Bidyāpatī*. See *J. A. S. B.*, vol. liii, page 77. Cf. *ZDMG*, vol. xl, page 143, where Professor *Aufrecht* fixes the date of an *Umāpatī*, whom *Maithil* tradition claims as being the same as the one mentioned, as in the first half of the eleventh century.

<sup>1</sup> It is hardly necessary to point out that the real hero of this story (if it is to be believed) cannot have been *Ah'bar*, who lived in the latter half of the sixteenth century.

19. **जैदेव, Jādeb.** Fl. 1400 A.D.

A Maithil poet, said to be distinct from *Jayadēva*, author of the *Gītā Gōvinda*. He attended the court of *Sib Singh*, of *Sugāonā*, and was a contemporary of *Bidyāpatī*. See J. A. S. B., vol. liii, page 88.

20. **मीरा बाई, Mīrā Bāī,** the Mār'wārī. Fl. 1420 A.D.

Rāg. Leaving *Bidyāpatī* and his successors, we may now turn to the extreme west of Hindūstān, where, in Mēwār, *Mīrā Bāī*, the one great poetess of Northern India, was pouring forth her passionate hymns to *Krish'n Ran'chhōṛ*. This remarkable woman, who flourished in the year 1420 A.D., was the daughter of Rājā *Ratiyā Rānā*,<sup>1</sup> the *Rathāūr*, of *Mer'tā*, and was married in Sambat 1470 (A.D. 1413) to Rājū *Kumbh'karan* (No. 21), son of *Mōkal Deb*, of *Chitāūr*.<sup>2</sup> Her husband was killed in Sambat 1534 (A.D. 1469) by his son *Udā Rānā*. Her great work is the *Rāg Gōblnd*, and she also wrote a much-admired commentary on the *Gītā Gōvinda* of *Jayadēva*. She was devoted to that form of the god *Krish'n* known as *Ran'chhōṛ*, and the tradition is that she worshipped his image with such fervour that it came to life, and the god, descending from his shrine, embraced her, crying 'Welcome *Mīrā*.' On hearing these words, overcome with rapture, she died in his arms. According to *Wilson*<sup>3</sup> she was much persecuted by her husband's family on account of her religious principles. She became the patroness of vagrant *Vāishnavas*, and visited in pilgrimage *Brindābān* and *Dwārikā*. Previous to leaving the latter place she visited the temple of her tutelary deity to take leave of him, when on the completion of her adoration the image opened, and *Mīrā* leaping into the fissure it closed and she finally disappeared. Some idea of the popularity of her writings may be gained from the fact that I have collected from the mouths of the people of *Mithilā* songs purporting to be by her.<sup>4</sup>

21. **कुम्भकारन, Kumbh'karan,** king of *Chitāūr* (Mēwār), husband of *Mīrā Bāī*. Fl. 1419 A.D.

<sup>1</sup> According to *Tod*, ii, 23 (Calc. ed. ii, 24) her father's name was *Dādoh* (?).

<sup>2</sup> According to *Wilson*, *Udāpur*.

<sup>3</sup> *Religious Sects of the Hindūs*, p. 137.

<sup>4</sup> Cf. *Tod*, i, 289 ; ii, 760 ; Calc. ed. i, 309 ; ii, 818.

? Räg. He came to the throne about 1400 A.D., and was killed by his son *Udā* in the year 1469 A.D. According to Tod (i, 289; Calc. ed. i, 308,) he was a skilled poet, and wrote a commentary to the *Gītā Gōvinda*. He is said to have been originally instructed in poetry by his wife, the famous *Mirā Bā* (No. 20).

22. **नानक**, *Nānak* the *Bēdikhatrī*, of *Till'wārī* (see Wilson, *Essays*, ii, 123) in the Panjāb. B. 1469 A.D.; d. 1539 A.D.

Räg. The celebrated founder of the *Nānak-panthī* sect, and part author of the *Granth* (Räg.) (see No. 169). The *Granth* (see Wilson, l. c.) is said by Sib Singh to contain poems by (1) *Nānak*, (2) *Angad*, (3) *Amar Dās*, (4) *Rām Dās*, (5) *Hari Rām Dās*, (6) *Teg Bahādur*, (7) *Gōbind Singh*, (8) *Kabīr Dās*, (9) *Trilōchan Dās*, (10) *Dhanā Bhagat*, (11) *Rāy Dās*, (12) *Sen*, (13) *Shēkh Farīd*, (14) *Mirā Bā*, (15) *Nām Deb* (Räg.), (16) *Balibhadr'*. (Cf. Wilson, *Religious Sects of the Hindūs*, i, 274, for a different list.)

The first seven of these names are the names of seven of the ten *gurus* or apostles of the religion. The other three apostles were, (8) *Hari Gōbind*, (9) *Hari Rāy*, (10) *Hari Kishun*. Some idea of *Nānak's* popularity may be gathered from the fact that I have collected unwritten songs purporting to be by him in the heart of *Mithilā*. (See also *Garcin de Tassy*, i, 385.)

## ADDENDA TO CHAPTER II.

23. **चरन दास**, *Charan Dās*, the *Brāhman* of *Paṇḍit'pur*, district *Fāz-ābād*. B. 1480 A.D.

Räg. The author of a work entitled the *Gyan'swarōday*.

24. **अजबेस भाषीन**, *Ajabēs*, the old poet of that name. B. 1513 A.D.

Sun. He attended the court of king *Bir Bhān Singh* (1540—1554), of *Bāndhā (Riwā)*,<sup>1</sup> and seems to have resided as a professional bard in that country. Cf. No. 530.

<sup>1</sup> The *Sib Singh Sarāj* gives *Jōgh'pur*, which is apparently a misprint for *Jōdh'pur*; but I can find no reference to a prince of *Jōdh'pur* named *Bir Bhān*. *Ajabēs* in one of his poems states that this prince protected *Ak'bar* when a child. *Bir Bhān* was, therefore, the prince of that name in *Bāndhā (Riwā)*, with whom *Humāyūn* took refuge. See art. *Rewah* in *Imperial Gazetteer of India*, where the dates are given incorrectly, and *Rep. Arch. Sur. Ind.* xvii, 101, and xxi, 109. Cf. Nos. 113 and 530.

25. गदा धर मिसर, *Gada Dhar Misar*, of *Braj*. B. 1523 A.D.

Räg.

26. माधव दास, *Madhab Das*, the *Brähman*. B. 1523.

Räg. He was father of *Bhag'wat Ramit* (No. 61). He is probably the same as a *Madho Das*, the author of a song in praise of the Ammonite, which I collected in *Mithilä*.

27. गोपा कवि, the poet *Gopa*. B. 1533 A.D. He wrote the *Ram Bhäkhan* and the *Alapkar Chandrikä*.

28. नरमिया कवि, the poet *Naramiya alias Narami*, of *Jänagarh*, in *Guj'rat*. B. 1533 A.D.

Räg.

29. भगवान दास, *Bhag'wan Das*, of *Mathura*. B. 1533 A.D.

Räg.

30. मोती लाल कवि, the poet *Moti Lal*, of *Bäslraj*. B. 1533.

Räg. He translated the *Gayäga Puräna* into the vernacular.



## CHAPTER III.

## THE ROMANTIC POETRY OF MALIK MUHAMMAD. [1540 A.D.]

31. मलिक मुहम्मद जायसी, *Malik Muḥammad*, of *Jāyas*, in *Āudh*. FL 1540 A.D.

He flourished under *Shēr Shāh* in the year 1540 A.D. He was the author of the *Padmāwat* (Rāg.); which is, I believe, the first poem and almost the only one written in a Gaudian vernacular on an original subject. I do not know a work more deserving of hard study than the *Padmāwat*. It certainly requires it, for scarcely a line is intolligible to the ordinary scholar, it being couched in the veriest language of the people. But it is well worth any amount of trouble, both for its originality and for its poetical beauty.

*Malik Muḥammad* was a Musalmān *faqīr* of great sanctity. The *rājā* of *Amēthl*, who believed that he owed a son and his general prosperity to the saint, was one of his principal devotees. When the poet died he was buried at the gate of the *rājū's* fort at *Amēthl*, where his tomb is still worshipped. He tells us himself, in the introduction to his poem, that he was a disciple of Sayyad *Ashraf Jahān'gir* and of Shekh *Bur'hān*,<sup>1</sup> and that he subsequently studied under Hindū pandits. He is said not to have been a man of great learning, but was famed for his wisdom, and for the fact that he wrote for the people in the people's tongue. According to the text of the Banāras edition of the *Padmāwat*, which is very incorrect,<sup>2</sup> the poet commenced to write it in A.H. 927 (A.D. 1520); but this is probably a miscreading, for he says in the preface that *Shēr Shāh* of the *Sūr* dynasty, who

<sup>1</sup> Shekh *Bur'hān* resided at *Kal'pl*, in *Bundēl'khaṇḍ*, and is said to have died at 100 years of age in A.H. 970, or A.D. 1562-63. See *Rep. Arch. Sur. Ind.* xxi, 131.

<sup>2</sup> My friend Pandit *Chhoṭā Rām Tiwārī*, Professor of Sanskrit at *Baghpur* College, has undertaken to translate and edit a correct text of this important work for the *Bibliotheca Indica*. (Alas, since the above was written, a learned and humble scholar, who never said an unkind word of anyone, and one of the most upright gentlemen with whom it has been my privilege to be on terms of intimacy, has gone to his long home. By his untimely death I have lost a true friend and a respected teacher.)

came to the throne in A.H. 947 (A.D. 1540), was then the ruling king. 927 is therefore probably incorrect for 947.

The outline of the story of *Padmāwat* is as follows:—There was a king named *Ratan Sēn*, of *Chitāūr*, who was informed by a parrot of the great beauty of *Padmāwat* or *Padmini*, daughter of the king of *Singhal Dip* (Ceylon). He journeyed to Ceylon as a mendicant, married her there, and returned with her to *Chitāūr*. After this one *Rāghō*, a dismissed astrologer of *Ratan's* court, informed *Alāu'd-dīn Khiljī*, then reigning at *Dilli*, of the great beauty of *Padmini*. *Alāu'd-dīn* in consequence attempted, but unsuccessfully, to capture *Chitāūr* in order to obtain possession of her. He nevertheless, by a stratagem succeeded in capturing *Ratan's* person, and held him as a hostage for her surrender. During her husband's imprisonment proposals of an insulting nature were made to her by one *Dēb Pāl*, *Rājā* of *Kambhal'nēr*, which she repelled with scorn. *Ratan* was subsequently released from his dungeon by the valour of two heroes, *Gōrā* and *Bādal*, the former being killed fighting bravely in the battle which ensued. As soon as *Ratan* was again seated on his throne, he attacked *Kambhal'nēr* in revenge for the insult offered to his wife, and killed *Dēb Pāl*. He was, however, himself sorely wounded, and only arrived at *Chitāūr* in time to die. His two wives *Padmini* and *Nāg'matī* became *sati* for him, and while their ashes were still warm the advance guard of *Alāu'd-dīn's* army appeared at the gates of the city. It was nobly defended by *Bādal*, who fell fighting in the gate, but was finally taken and sacked, "and *Chitāūr* became *Islām*." In the final verses of his work the poet says that it is all an allegory. By *Chitāūr* he means the body of man; by *Ratan Sēn* the soul; by the parrot the *guru* or spiritual preceptor; by *Padmini* wisdom; by *Rāghō* Satan; by *Alāu'd-dīn* delusion, and so on.

The story of the *Padmāwat* is founded on the historical facts of the siege of *Chitāūr*, which is described by *Tod* [*Rājasthān* i, 262 (Calo. ed. i, 281), and ff.]. The substance is as follows:—*Lakam'sī*, the minor king of *Chitāūr*, came to the throne A.D. 1275. His uncle *Bhīm'sī* ruled during his minority. He had espoused *Padmini*, the daughter of *Hamīr Saṅgh* (*Chāuhān*), of Ceylon. *Alāu'd-dīn* besieged the city in order to obtain possession of her, and after a long and fruitless siege he restricted his desire to a mere sight of her extraordinary beauty, and acceded to the proposal of beholding her through the medium of mirrors. Relying on the faith of the *Rāj'pūt* he entered *Chitāūr*, slightly guarded, and having gratified his wish returned.

The Rāj'pūt, unwilling to be outdone in confidence, accompanied the king to the foot of the fortress. Here Alā had an ambush waiting. Bhīm'sī was made prisoner, and his liberty made to depend on the surrender of Padminī. She being informed of this, agreed to give herself up as a ransom for her husband; and having provided wherewithal to secure her from dishonour, she designed, with two chiefs of her own kin of Ceylon—her uncle *Gōrā* and her nephew *Bādal*—a plan for the liberation of the prince without hazarding her life and fame. She was accompanied into Alā's camp by a procession of litters, borne by, and filled with, armed men disguised as females and handmaids, some of whom returned, taking Padminī and Bhīm'sī with them in disguise; the rest remained in the enemy's camp till the *ruse* was discovered, when they covered the retreat of their master and were cut down to a man in doing so. Bhīm'sī and Padminī escaped into Chitāūr, and after an unsuccessful attempt at storming the citadel (in which *Gōrā* was killed) Alāu'd-dīn raised the siege. He returned again to the siege in 1290 (*Firishta* says thirteen years later), and one by one eleven out of twelve sons of Bhīm'sī were slain. Then, having made arrangements for the escape of *Ajānsī*, his second son, to continue the family line, the Rānā himself, calling around him his devoted clans, for whom life had no longer any charms, threw open the portals and carried death into, and met it in the crowded ranks of Alā. 'But another awful sacrifice preceded this act of self-devotion, in that horrible rite the *Jāūhar*, where the females are immolated to preserve them from pollution or captivity. The funeral pyre was lighted within the great subterranean retreat, in chambers impervious to the light of day, and the defenders of Chitāūr beheld in procession its queens, their own wives and daughters, to the number of several thousands. The fair Padminī closed the throng, which was augmented by whatever of female beauty or youth could be tainted by Tatar lust. They were conveyed to the cavern, and the opening closed upon them, leaving them to find security from dishonour in the devouring element.' The Tatar conqueror took possession of an inanimate capital, strewed with the bodies of its brave defenders, the smoke yet issuing from the recesses where lay consumed the once fair object of his desire.

*Malik Muḥammad* has changed the name of the hero from *Bhīm'sī* to *Ratan*, the name of the king of *Mewār* who ruled at *Chitāūr* at about the time that the poem was written (*Tod*, i, 309; *Calc. ed.* i, 328).<sup>1</sup>

<sup>1</sup> It is worthy of note that the second sack of Chitāūr, that by Bahādūr of Guj'rāt, took place in 1533 (*Tod*, i, 311; *Calc. ed.* 331).

He has also borrowed part of his story from that of another *Padmāwat*, the *Padmāvati* of *Udayana* and the *Ratnāvati*. He makes his hero turn a mendicant devotee in order to gain his beloved, and the scene of the burning together of the two queens, though suggested by the terrible real tragedy, seems also to bear marks of the somewhat similar situation in the *Ratnāvati*.

From the date of the *Padmāwat* the literature of Hindūstān became, so to speak, crystallised into two grooves. This was due to the Vaishnava reformation of *Rāmānand* and *Ballabhāchārj*. The first of these, who has been already mentioned, founded the modern worship of Viṣṇu in his incarnation of Rām (Rāma), and the other the worship of the same god in his incarnation of Krish'n (Kṛiṣṇa). From this date all the great poetical works of the country were devoted to either one or other of these two incarnations, and Malik Muḥammad's work stands out as a conspicuous, and almost solitary, example of what the Hindū mind can do when freed from the trammels of literary and religious custom. It is true that there are examples of didactic, grammatical, and medical works in the long roll of authors which follows; but the fact remains that from the middle of the sixteenth century to the present day all that was great and good in Hindustāni<sup>1</sup> literature was bound by a chain of custom or of impulse, or of both, to the ever-recurring themes of Rām and Krish'n. Rāmānand has already been dealt with, and his only conspicuous follower was Tul'si Dās, concerning whom I shall hereafter deal at length. Before considering *Ballabhāchārj* and the great school of *Braj* authors founded by him, it will be convenient to clear the way by enumerating two minor writers.

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### ADDENDA TO CHAPTER III.

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32. दीनद कवि, the poet *Dilh* (P).  
B. 1548 A.D. No particulars.

the Brāhman of *Barī*, district *Sitapur*.  
B. 1553 A.D.

33. नरोत्तम दास, *Narottam Dās*,

Rāg. The author of the *Sudama Charitr'* (Rāg.).

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<sup>1</sup> I use this word here, as elsewhere, as the adjective corresponding to the substantive Hindūstān, and not as meaning the so-called Hindūstāni language.

## CHAPTER IV.

## THE KRISHNA-CULT OF BRAJ. [1500—1600.]

34. **वल्लभाचारज**, *Ballabhāchār'j*, of *Gokul*, in *Braj*. B. 1478 A.D.

Rāg. Although *Ballabhāchār'j* was more of a religious reformer than a literary character, I shall deal with him at greater length than I have done with Rāmānand, both because of his greater importance, and because I am able to give some particulars concerning him which have not hitherto been made available to European scholars. *Ballabhāchār'j* (*Vallabhāchārya*) was the celebrated founder of the *Rādhaballabhī* sect.<sup>1</sup> According to *Harishchandr'*,<sup>2</sup> his father's name was *Lachhman Bhaṭṭ* (a *Tailiṅga Brāhman* of *Madras*) and his mother's name was *Illamgārū*. His father had three sons—*Rām Krish'n*, *Ballabhāchār'j*, and *Rām Chandr'*. Both his brothers were *Vaishnava* authors of repute. *Lachhman Bhaṭṭ* lived at *Ajodhyā*, and was paying a visit to *Banāras* when on the way, near the village of *Chāūrā*, in the vicinity of *Betiṅyā*, in the district of *Champāran*, in *Bihār*, on Sunday, the 11th of the dark half of *Bāisākh*, *Sambat* 1535 (A.D. 1478), *Ballabhāchār'j* was born.<sup>3</sup> At *Banāras* he commenced studying under the celebrated *Mādhi'wāchār'j* (Rāg.) at the age of five years, and remained there till the death of his father, after which he led a wandering life and visited the court of *Krish'n Deb*, king of *Bijānagar*, apparently the same as *Krish'n Rāyalū*, who reigned about the year 1520 A.D. Here he overcame the *Smārta Brāhman*s in controversy (see *Wilson, Religious Sects of the Hindūs*, p. 120). According to *Harishchandr'*, however, this took place before *Sambat* 1548 (A.D. 1491); when he was only thirteen years of age. In this year he made a tour to *Braj*, where he studied the *Bhāgavata Purāṇa*, and subsequently returned to *Banāras*, preaching *Vaishnava* doctrines as he went along. From *Banāras* he went to *Gayā*, *Jagannāth*, and the *Deccan*, spreading his doctrines

<sup>1</sup> See *Wilson, Religious Sects of the Hindūs*, p. 120.

<sup>2</sup> *Prasiddh Māhātmaḥ kā Jīban Charitr'*, ii, 28.

<sup>3</sup> See the third khaṇḍ of the *Ballabh Digbijā*, सन्वत् १५३५ शके १४९० वैशाख मास कृष्ण पक्ष रविवार मध्याह्न. See also a hymn by *Dwārikās* quoted by *Harishchandr'*, l.c.

everywhere. He finished his first tour (technically called his *Digvijāi*, or conquest of the world) in Sambat 1554 (A.D. 1497) at the age of nineteen.<sup>1</sup> He then made *Braj* his head-quarters and established an image of *Shri Nāth* at *Gōbardhan*. From this as his head-quarters he made his second missionary tour throughout India. He died in *Banāras* in Sambat 1587 (A.D. 1530) at the age of fifty-two years, leaving two sons—*Gōpi Nāth* and *Biṭṭhal Nāth*. He was a voluminous author. His most admired works are a commentary on the *Bhāgavata Purāna* entitled *Subōdhanī*,<sup>2</sup> the *Anubhāṣya*, and the *Jāminīya Sātra Bhāṣya*. The two latter are in Sanskrit. Harishchandr' (l.c.) gives a complete list of his works. The authorship of a vernacular work of considerable authority, the *Bishnu Pad*, or stanzas in honour of Viṣṇu, is also attributed to him. Many verses by him are included in the anthology entitled *Rāg-Sāgarōdbhab* of *Krishnānand Byās Deb*. For further particulars see No. 35.

35. **बिठ्ठल नाथ गोसाँई**, the holy master *Biṭṭhal Nāth*, of *Braj*. FL 1550 A.D.

*Rāg. Ballabhāchārj'* was succeeded as leader of the *Rādhaballabhī* sect by his son *Biṭṭhal Nāth*, of *Braj* (FL 1550). *Biṭṭhal Nāth* had seven sons, all of whom became *Gosāīs*, or leaders of the sect. The descendants of two of these (*Gir'dhar* and *Jadunāth*)<sup>3</sup> still exist in *Gōkul*.<sup>4</sup> Many of his verses are included in the *Rāg-Sāgarōdbhab*, and he is possibly the same as a *Biṭṭhal Kabi* mentioned in the *Sib Singh Sarāj* as an erotic poet.

*Ballabhāchārj'* had four famous pupils, viz. *Krish'n Dās Pay Ahārī* (No. 36), *Sār Dās* (No. 37), *Par'mānand Dās* (No. 38), *Kumbhan Dās* (No. 39); and *Biṭṭhal Nāth* had also four pupils, named *Chaturbhuj Dās* (No. 40), *Chhit Swāmī* (No. 41), *Nand Dās* (No. 42), *Gōbind Dās* (No. 43). The first four may be considered as flourishing in the year 1550, and the second four as flourishing about 1567 A.D. These eight all lived in *Braj* and wrote in *Braj Bhākhā*, and are named the *Ashṭa Chhāp*, or eight acknowledged masters of the literature of that dialect. Wilson and others speak of a work entitled the *Ashṭa Chhāp*, giving the lives of these poets; and I once believed in the existence of such

<sup>1</sup> This is the date quoted by Harishchandr'.

<sup>2</sup> According to Wilson, *Subōdhanī*.

<sup>3</sup> See Harishchandr' (l.c.), ii, 36.

<sup>4</sup> For further information cf. Wilson, *Religious Sects of the Hindūs*, i, 125, where he is wrongly called *Vitala Nāth*.

a work myself, but I now know that by the term *Ashṭa Chhāp* is simply meant this list, which, so far as I can make out, was first given and so named in some verses of Sūr Dās (translated in No. 37) and next noted by me in a work entitled the *Tul'sī Sabdar'th Prakāś*, by Gōpal Singh, of Braj, whose date I have been unable to give.

I now proceed to mention these eight authors in detail.

36. **क्रिष्णन दास पय अहारी**, *Krish'n Dās*, surnamed *Pay Ahārī*, or 'he whose food was milk,' of *Gokul*, in *Braj*. Fl. 1550 A.D.

Rāg. He was a disciple of *Ballabhāchār'j* and a member of the *Ashṭa Chhāp*,—see No. 35. He was a graceful and sweet poet, many of whose verses will be found in the *Rāg Sāgarōdbhab*. There is a legend that *Sar Dās* in his poetry had exhausted all that could possibly be said concerning the god *Krish'n*, and that hence, when *Krish'n Dās* wrote anything, it was always found to be identical with something that *Sūr Dās* had already written. One day the latter challenged him to produce a single stanza which did not comply with this disagreeable necessity, and he failed to do so. He then promised to bring an original verse next day, and going away spent the whole night in vain endeavouring to concoct one. In the morning he found a verse mysteriously written upon his pillow, which he took to *Sūr Dās*, who at once identified it as one which had been written by their master, *Ballabhāchār'j*. In spite of this legend, which seems to point to a rivalry between the two poets, *Krish'n Dās* is always graceful and as original as his subject will admit. His best known work is the *Prēm-ras-ras*. His most famous disciples were *Agr' Dās* (No. 44), *Kewal Rām* (No. 45), *Gadā Dhar* (No. 46), *Debā* (No. 47), *Kalyān* (No. 48), *Haṭī Nārāyan* (No. 49), and *Padum Nāth* (No. 50). *Agr' Dās* had *Nābhā Dās* (No. 51), the author of the *Bhakt Mālā*, of whom more anon, for his disciple.

37. **सूरदास**, *Sar Dās*, the *Bhāt*, of *Braj*. Fl. 1550 A.D.

Nir., Rāg. *Sūr Dās* deserves a more extended notice. He was, with his father *Bābā Rām Dās* (No. 112), a singer at the court of the emperor *Ak'bar* (see *Āin-i-Akbarī*, Blochmann's translation, p. 612). He and *Tul'sī Dās* are the two great stars in the firmament of Indian vernacular poetry. *Tul'sī* was devoted to *Rām* (*ekānt Rām-sebak*), while *Sūr Dās* was devoted to *Krish'n* (*ekānt Krish'n-sebak*), and between them they are considered to have exhausted all the possibilities of poetic art.

According to a tradition preserved in the glosses of the *Bhakt Mālā* and to the *Chāūrāsī Bārtā*, he was a Sāraswat Brāhman, and his father and mother were beggars who lived at *Gau Ghāṭ* or at *Dillī*. The fact that books of the authority of these two works countenance this theory is typical of the tendency of mediæval Indian authors to trust to tradition instead of to independent research. Subsequent writers, English and foreign, have followed the *Bhakt Mālā*, and have all been led wrong in consequence, for we have the very best authority, that of *Sār Dās* himself, that he was not a Sāraswat Brāhman, and that his father was not a beggar and did not live at *Gau Ghāṭ*.<sup>1</sup>

*Sār Dās* wrote a collection of emblematic verses (*driṣṭ kṛt*) with the accompanying necessary commentary,<sup>2</sup> and in the latter the author gives the following account of himself:—

‘The founder of my family was *Brahm Rāo*,<sup>3</sup> first of the *Jagāt* (or of the *Prath-Jagāt*)<sup>4</sup> clan. In his famous family was born the handsome famous *Chand*.<sup>5</sup> To him *Prithwī Rāj* (Fl. 1190 A.D.) gave the country of *Jwālā*. He had four sons, of whom the eldest succeeded him as king (*narēs*). The second was *Gun Chandr’*, whose son was *Śī Chandr’*, whose son was *Bīr Chandr’*. This last used to sport with *Hamīr*,<sup>7</sup> king of *Ran’tambhōr*. In his family was born *Hari Chandr’*, who dwelt at *Āg’rā*. *Hari Chandr’s* heroic<sup>8</sup> son dwelt in *Gōp’chal* and had seven sons, viz. (1) *Krish’n Chand*, (2) *Udār Chand*, (3) *Jurup Chand* (or possibly *Rup Chand*), (4) *Buddhi Chand*, (5) *Deb Chand*, (6) (P) *Sansrit Chand*, and (7) myself *Saraj Chand*. My six brothers were

<sup>1</sup> It must not be forgotten that *Priya Dās*, the author of the gloss to the *Bhakt Mālā*, collected the traditions more than a century after *Sār Dās’s* death.

<sup>2</sup> The work has been printed at the Light Press, Banāras.

<sup>3</sup> The late lamented *Harishchand’*, of Banāras, the greatest, I had almost said the only, critic of Hindūstān, was the first to draw attention to this in his magazine the *Harishchandra Chandrikā*, vol. vi, No. 5, pp. 1—6. The article has been subsequently reprinted in the collection known as *Prasiddh Mahātmāḥ kā Jīvan Charitr’*. (Bankipur. Sāhib Prasād Singh. Khaḍg Bilās Press. 1885.)

<sup>4</sup> The title *Rāo* renders it probable that he was either a *rājā* (of royal stock) or a *Bhāṭ* or panegyrist.

<sup>5</sup> This clan is not mentioned in the list of clans of Sāraswat Brāhmins drawn up by Paṇḍit *Radhēs Mīsar*. *Jagāt* or *jagatiyā* means a panegyrist.

<sup>6</sup> Or perhaps *Bhāo Chand*, if we take *bhāū* (= *huā*, ‘was’) as a contraction of *bhāō*.

<sup>7</sup> The famous king of *Ran’tambhōr*, who was attacked by *Alau’d-dīn Khiljī*, and for whom 1,000 wives became *sati*. The date of his death was about 1300 A.D.

<sup>8</sup> His son’s name was probably *Rām Chandr’*, which he subsequently changed, according to Vaishnava custom, to *Rām Dās*. But a possible translation of the passage gives his name as *Bīr (Chandr’)*.



killed in battle with the Musalmāns; I alone, *Saraj Chand*, blind<sup>1</sup> and worthless, remained alive. I was fallen into a well,<sup>2</sup> and though I called for help, no one saved me. On the seventh day *Jadupati* (*Krish'n*) came and pulled me out<sup>3</sup> and, making himself visible to me (or giving me my eyesight), said "Son, ask what thou desirest as a boon." I said, "Lord, I ask for the boon of perfect devotion, for the destruction of the enemy,<sup>4</sup> and that now that I have seen the form of my God, mine eyes may never see aught else." As the Ocean of Compassion heard me, he said. "So let it be. Thine enemy will be destroyed by a mighty Brāhman of the *Deckan*." Then named he me *Saraj Dās*, *Sar*, and *Sar Syām*, and disappeared, and thereafter all was darkness to me.<sup>5</sup> I then went to live in *Braj*, where the holy master (*Bitṭhal Nāth*) entered my name in the *Ashṭa Chhāp*.<sup>7</sup> We thus get the following genealogy:—

*Brahm Rāō*, the *Jagāt*.

*Chandr'*. (Fl. 1190 A.D.)

Second son, *Gun Chandr'*.

*Sri Chandr'*.

*Bir Chandr'*. (Fl. 1300 A.D.)

*Hari Chandr'* (of *Āg'rā*).

Descendants unknown.

*Rām Chandr'* (of *Gōp-chāl*).

*Saraj Chand* (Fl. 1550) and six others.

It is evident that he was not of a Brāhman, but of a royal stock.<sup>8</sup> According to tradition he was born about Sambat 1540 (1483 A.D.),

<sup>1</sup> Either literally or figuratively. Owing to the undoubted fact of his blindness, every blind singing mendicant is nowadays called a *Sar Das*.

<sup>2</sup> This may be taken literally, i.e. fallen into a dry well (*andhā kās*), or figuratively that he was a sinner.

<sup>3</sup> Or, taken figuratively, after seven days of internal conflict I became converted and obtained salvation.

<sup>4</sup> I.e. of his evil passions, or perhaps of the Musalmāns.

<sup>5</sup> I.e. *Ballabhāchār'*.

<sup>6</sup> I.e. he became literally blind,—the fulfilment of his third request, *duarsā nā dēkhō rūpa, dēkhī Rādhā-Syāma*. The line may also be translated, 'he disappeared in the last watch of the night.'

<sup>7</sup> The list of the eight great poets of *Braj*. See No. 35.

<sup>8</sup> He calls *Chandr'*'s eldest son *narēs*.

and was instructed by his father at *Āg'rā* in singing, in Persian, and the vernacular. On his father's death he took to writing hymns (*bhajans*), and gained many disciples. At this time he signed his verses *Sūr Swāmi*, and under that title wrote a poem dealing with the story of *Nala and Damayanti*.<sup>1</sup> He was then in the prime of his youth, and is said to have lived at *Guā Ghāt*, a village nine *kōs* from *Āg'rā* on the road to *Mathurā*. About this time he himself became a disciple of *Ballabhāchārj*, and signed his poems with the name of *Sūr Dās*, *Sūr*, *Saraj Dās*, or, as before, *Sūr Syām*.<sup>2</sup> At this time he translated the *Bhāgavata Purāṇa* into verse in the vernacular, and he also collected his hymns into the compilation entitled the *Sūr Sāgar* (Rāg).<sup>3</sup> In his old age his fame reached the ears of the emperor *Ak'bar*, who summoned him to his court. He died in *Gōkul* about Sambat 1620 (1563 A.D.). The above tradition is certainly wrong so far as regards dates and as regards *Sūr Dās's* father, for the *Āin-i-Akbari*, which was completed in 1596-97 A.D., mentions both *Sūr Dās* and *Bābā Rām Dās* as (apparently) then alive. *Abū' Fazl* says that *Rām Dās* came from *Gwāliyar*, but *Badāoni* (ii, 42) says he came from *Lakh'nāū*.

Another legend current throughout India concerning *Sūr Dās* may be mentioned. Subsequently to his becoming blind, during the absence of his amanuensis, *Krish'n* came himself and wrote down for him the words which welled forth from the unsuspecting poet's mouth. At length *Sūr Dās* perceived that the writer was outstripping his tongue, and was writing down his thoughts before he had uttered them. Recognising the *Antarajāmi* God by this, *Sūr Dās* seized him by the hand, but *Krish'n* thrust him away and disappeared. *Sūr Dās* then uttered a poem still extant, and in my opinion by far his highest flight, the leading idea of which is that though a mortal might thrust him away, no one but God could tear himself from the poet's heart.<sup>4</sup>

Regarding *Sūr Dās's* place in literature, I can only add that he justly holds a high one. He excelled in all styles. He could, if occasion required, be more obscure than the Sphynx and in the next verse be as

<sup>1</sup> No copies of this are known to exist.

<sup>2</sup> Also possibly *Sant Das*. (See No. 235.)

<sup>3</sup> Said to contain 60,000 verses.

<sup>4</sup> *Kara chhaṭakāi jātu hāū, durabala jāni mōhi*  
*Hiradaya sē jāū jāhūgē, marada baṭhānō tōhi.*

Thou thrustest away my hand and departest, knowing that I am weak  
(and pretending that thou art but a man),  
But not till thou depart from my heart will I confess thee to be a mortal.

clear as a ray of light. Other poets may have equalled him in some particular quality, but he combined the best qualities of all.<sup>1</sup> Natives of India give him the very highest niche of fame, but I believe the European reader will prefer the nobility of character of all that *Tul'sī Dās* wrote to the often too cloying sweetness of the blind bard of Āgrā.

38. परमानन्द दास, *Par'mānand Dās*, of Braj. FL 1550 A.D.  
Rāg.

39. कुम्भन दास, *Kumbhan Dās*, of Braj. FL 1550 A.D.  
Rāg. These two were pupils of *Ballabhāchārj* (No. 34), and are included in the *Ashṭa Chhāp*.

40. चतुरभुज दास, *Chatur'bhuj Dās*. FL 1567.  
Rāg. He is included in the *Ashṭa Chhāp* as a pupil of *Biṭṭhal Nāth*, of *Gokul* (No. 35). He is probably the same as another *Chatur'bhuj* mentioned by *Sib Singh*. *Garcin de Tassy* (i, 142), quoting the preface to the *Prēm Sāgar*, mentions a *Chatur'bhuj Misar*, author of a Braj translation of the 10th book of the *Bhāgavata Purāṇa* in *dohās and chōupāis*.

41. छीत स्वामी, *Chhit Swāmi*. FL 1567 A.D.  
Rāg. He is included in the *Ashṭa Chhāp* as a pupil of *Biṭṭhal Nāth* (No. 35). He is possibly the same as a *Chhit Kabī* included in *Haj.*, whom *Sib Singh* dates as 1648 A.D.

42. नन्द दास, *Nand Dās* the Brāhman, of Rām'pur. FL 1567.

Rāg. He was a pupil of *Biṭṭhal Nāth* (No. 35), and his name is included in the *Ashṭa Chhāp*. A proverb about him is चौर चढ़ गढ़िया, नन्द दास जढ़िया,—All others are simply founders (or melters),

<sup>1</sup> As an anonymous poet of Ak'bar's court says, "Gang excels in sonnets and *Bir'bal* in the *Kabitta* metre. *Kesab's* meaning is ever profound, but *Sar* possesses the excellences of all three."

but Nand Dās is the artificer (who joins the pieces of cast metal into a composite whole). His principal works are (1) *Nām Mālā*, (2) *Anēkārth*, (3) *Pañchādhyāyī* (Rāg.) (printed. It is a poem in imitation of the *Gīta Gōvinda*, see Garcin de Tassy, i, 387), (4) *Rukmīnī Mangal* (Rāg), (5) *Dasam Skandh*, (6) *Dān Līlā*, (7) *Mān Līlā*. He is also the author of numerous detached verses.

43. गोबिन्द दास, *Gōbind Dās*, of *Braj*. FL 1567 A.D.

Rāg. He was a disciple of *Biṭṭhal Nāth* (No. 35) and a member of the *Ashṭa Chhāp*.

44. अग्र दास, *Agr' Dās*, of *Gal'tā*, in *Amēr* (*Jāpur*). FL 1575 A.D.

Rāg. He was a disciple of *Krish'n Dās Pay Ahārī* (No. 36), who together with *Sūr Dās* was a disciple of *Ballabhāchar'j*. He himself was preceptor of *Nābhā Dās* (No. 51), the celebrated author of the *Bhakt Mālā*. Many of his songs are included in Rāg. He is possibly the same as another poet mentioned by Sib Singh as being born in 1569 A.D., and the author of *Kuṇḍaliyā*, *Chhappāī*, and *Dōhā* verses on morals.

45. केवल राम कवि, the poet *Kewal Rām*, of *Braj*. FL 1575 A.D.

Rāg. Mentioned in the *Bhakt Mālā*. A disciple of *Krish'n Dās Pay Ahārī* (No. 36).

46. गदा धर दास, *Gadā Dhar Dās*. FL 1575 A.D.

He was a pupil of *Krish'n Dās Pay Ahārī* (No. 36). He is probably the same as a *Gadādhar* mentioned by Sib Singh as a quietistic (ज्ञानि रस) poet.

47. देवा कवि, the poet *Dēbā* of *Udāpur* (*Mewār*). FL 1575 A.D.

48. कल्याण दास, *Kalyān Dās*, of *Braj*. FL 1575 A.D.

Rāg.

49. हट्टी नारायन, *Haṭṭī Nārāyan*, of *Braj*. Fl. 1575 A.D.

50. पदुम नाम, *Padum Nābh*, of *Braj*. Fl. 1575 A.D.

Rāg. These four were all disciples of *Krish'n Dās Pay Ahārī* (No. 36).

51. नामा दास कवि, the poet *Nābhā Dās alias Nārāyan Dās*, of the Deccan. Fl. 1600 A.D.

We shall now anticipate the course of time a little in order to complete the history of this famous group of *Braj* poets. *Krish'n Dās Pay Ahārī* (No. 36) had a pupil, *Agr' Dās* (No. 44), of *Gal'tā*, who in turn was preceptor of *Nābhā Dās alias Nārāyan Dās*, of the *Deccan*, who flourished about 1600 A.D. and was a *Dōm* by caste. According to tradition he was born blind, and when but five years old was exposed by his parents, during a time of scarcity, to perish in the woods. In this situation he was found by *Agr' Dās* and another *Vaishnava* named *Kīl*. They had compassion upon his helplessness, and *Kīl* sprinkled his eyes with the water of his *kamaṇḍal*, or water-pot, and the child saw. They carried *Nābhā* to their *Math*, where he was brought up and received the initiatory *mantra* from *Agr' Dās*. When arrived at maturity, under the direction of *Agr' Dās* he wrote the *Bhakt Māla* (Rāg.) or "Legends of the Saints," consisting of 108 verses in *Chhappāī* metre.<sup>1</sup> It is one of the most difficult works in the *Braj* dialect, and, as we have it now, was avowedly edited, and perhaps rewritten, by a disciple (?) of *Nābhā Dās* entitled *Nārāyan Dās* who lived in the reign of *Shāh Jahān* (1628—1658). Mr. Growse, to whom I am indebted for this last piece of information, adds:—'A single stanza is all that is ordinarily devoted to each personage, who is panegyrised with reference to his most salient characteristics in a style that might be described as of unparalleled obscurity were it not that each separate portion of the text is followed by a gloss written by one *Priyā Dās* (No. 319) in the *Sambat* year 1769 (1712 A.D.), in which confusion is still worse confounded by a series of most disjointed and inexplicit allusions to different legendary events in the saint's life.' *Priyā Dās's* gloss is in the *Kabitta* metre. He was followed by *Lāl Jī* (No. 322), a *Kāyasth* of *Kādhalā*, who in *Hij'ri* 1158 (A.D. 1751) wrote a further commentary, entitled *Bhakt Urbast*. In the year 1854 *Tul'sī Rām*

<sup>1</sup> The above is mainly taken from Wilson, *Religious Sects of the Hindus*, i, 60. Cf. *Garcin de Tassy*, i, 378.

*Agarwālā* (No. 640), of *Mitrāpur*, translated the *Bhakt Mālā* into *Ūrdū*, calling his translation the *Bhakt Māl Pradīpan*.

The name *Nārāyan Dās*, which Mr. Growse attributes to a disciple of *Nābhā Dās*, was, according to Native writers, really the actual name of *Nābhā Dās*, the latter being his *nom de guerre*. *Nābhā Dās* is possibly the same as a *Nārāyan Dās* Kabi mentioned in the *Sib Singh Sarāj* as born in 1558 A.D. and author of a translation of the *Hitōpādēṣā* and *Rājanīti* into the vernacular, and as another *Nārāyan Dās*, a Vaishnava author of an undated prosody describing 52 metres, entitled *Chhand Sār*.

52. कान्हार दास कवि, the poet *Kānhār Dās*, of *Braj*. Fl. 1600 A.D.

Rāg. He was son of *Blīṭthal Dās Chāubē*, of *Mathurā*. At a meeting held at his house *Nābhā Dās* (No. 51) received the title of *Gosāī*.

53. श्री भट्ट कवि, the poet *Śrī Bhaṭṭ*. B. 1544 A.D.

Rāg. He is said to have excelled in describing the actions of a lover and his beloved. Possibly the same as *Kesab Bhaṭṭ* (see Wilson, *Religious Sects of the Hindūs*, i, 151), one of the pupils of *Nimāditya*.

54. ब्यास स्वामी, *Byās Swāmī* alias *Harī Rām Suk'ī*, of *Ur'ohhā*, in *Bundēl'khaṇḍ*. Fl. 1555 A.D.

Rāg. He was a *Gāūr Brāhman* of *Dēb'band*, and joined the *Rādhā-ballabhī* sect. In the year 1555 A.D., when he was forty-five years of age, he settled in *Brindāban* and founded a new Vaishnava religion, entitled the *Haribyāsī* sect. According to Wilson (*Religious Sects of the Hindūs*, p. 151), he and *Kesab Bhaṭṭ* were pupils of *Nimāditya* (Rāg.), the founder of the *Nimāwat* sect.

55. परसु राम *Parasū Rām*, of *Braj*. B. 1603 A.D.

Rāg., Dig. He was a follower of *Śrī (Kesab) Bhaṭṭ* and *Haribyās* (see Wilson, *Religious Sects of the Hindūs*, p. 151). It is not certain that the poets quoted in Rāg and Dig. are the same person.

56. हित हरिवन्स स्वामी गोसाँई, the very holy master *Hit Haribans*. Fl. 1560 A.D.

**Rāg.** His father was *Byās Swāmi* alias *Hari Rām Suk'l* (No. 54). He is a much esteemed author. In Sanskrit he wrote the *Radhā Sudhānidhī*, and in the vernacular the *Hit Chāūrāsī Dhām*. Amongst his pupils was the poet *Nar Bāhan* (No. 57). See Wilson, *Religious Sects of the Hindūs*, p. 177, and Growse, J. A. S. B., vol. xlvii (1878), p. 97, where specimens of both his works are given and translated.

**57. नर बाहन जी कवि**, the poet *Nar Bāhan Ji*, of *Bhāugāw*. FL 1560 A.D.

He was a disciple of *Hit Haribans* (No. 56). He is mentioned in the *Bhakt Mālā*.

**58. ध्रुव दास, Dhruv Das.** FL 1560 A.D.

**Rāg.** A pupil of *Hit Haribans* (No. 56), and a voluminous writer. A complete list of his works is given by Mr. Growse in J. A. S. B., vol. xlvii (1878), p. 113.

**59. हरि दास स्वामी**, the master *Hari Das*, of *Brindāban*, in *Braj*. FL 1560 A.D.

**Rāg.** His Sanskrit works are considered equally good with those of *Jayādēva*, and his vernacular poems rank next after those of *Sār Dās* and *Tul'sī Dās*. His best known works are the *Sādhāran Siddhānt* and the *Ras ke pad*. He had many celebrated pupils, amongst whom may be mentioned *Tān Sen* (No. 60), *Bipal Biṭṭhal* (No. 62) (his uncle), and *Bhag'wat Ramit* (No. 61). He is said by Wilson to have been a pupil of *Chāntanya*, who disappeared about A.D. 1527 (*Religious Sects of the Hindūs*, p. 159). This, however, is doubtful. See Growse, J. A. S. B., vol. xlv (1876), p. 317, where the matter is discussed at length, and where (p. 318) the text of the *Sādhāran Siddhānt* is given and translated.

**60. तान सेन कवि**, the poet *Tān Sen*, of *Gwāliyar*. FL 1560.

**Rāg.** He was son of *Mak'rānd Pārē*, a *Gāūr* Brahman. He was a disciple of *Hari Dās* (No. 59), from whom he learned the art of poetry. He then repaired to *Shēkh Muḥammad Ghāūs*, of *Gwāliyar*, a famous teacher of singing. The legend is that *Muḥammad Ghāūs*

simply touched Tān Sēn's tongue with his own, and thenceforth Tān Sēn became the most famous singer of his age.

He became enamoured of *Dāulat Khān*, son of the famous *Sher Khān*, and wrote many poems in his honour. When *Dāulat Khān* died he went to the court of *Rām Chand Singh*, the *Baghēlā* king of *Bāndhō (Riwā)*. From thence he was summoned (A.D. 1563) by the emperor *Ak'bar*, where he became one of the court singers and a close friend of *Sār Dās* (see *Āin-i-Akbarī*, Blochmann's translation, pp. 403, 612). The first time that Tūn Sēn performed at court the emperor is said to have made him a present of two *lākhs* of rupees. Most of his compositions are written in *Ak'bar's* name, and his melodies are even nowadays everywhere repeated by the people of *Hindūstān*. His most famous work on music is the *Sangit Sār* (Rāg.).

61. भगवत रमित, *Bhag'wat Ramit*, of *Brindāban*, in *Braj*. Fl. 1560 A.D.

He was son of *Mādhav Dās* (No. 26) and pupil of *Hari Dās* (No. 59). He is the author of some admired *Kuṇḍaliyās*.

62. बिपुल बिट्ठल, *Bipul Biṭṭhal*, of *Gōkul*, in *Braj*. Fl. 1560 A.D.

Rāg. He was uncle and pupil of *Hari Dās* (No. 59). He attended the court of the rājā of *Madhuban*, and many of his verses are included in Rāg.

63. केसव दास, *Kesab Dās*, of *Kāshmir*. Fl. 1541 A.D.

Rāg. After acquiring a great reputation he came to *Braj*, and was conquered in discussion by *Krish'n Chāitanya*.

64. अभय राम कवि, the poet *Abhay Rām*, of *Brindāban*, in *Braj*. B. 1545 A.D.

Haj., Rāg.

65. चतुर बिहारी कवि, the poet *Chatur Bihārī*, of *Braj*. B. 1548 A.D.

Rāg. He is probably the same as two other poets, *Chatur Kabī* and *Chatur Bihārī*, mentioned by *Sib Singh* without dates.



66. नारायण भट्ट, the master *Narayan Bhatt*, of *Uoh Gāw Bar'sānd*, in *Braj*. B. 1563 A.D.

Rāg. He was a very holy man.

67. इब्राहीम, *Sayyad Ibrāhīm* alias the poet *Ras Khān*, of *Pihānī*, district *Har'dor*. B. 1573 A.D.

Sun. He was originally a Musalmān, but turned a Vaishnava and dwelt in *Braj*. He is mentioned in the *Bhakt Mālā*. His poems are said to be full of sweetness. One of his pupils was *Qadir Bakhsh* (No. 89).

68. नाथ कवि, the poet *Nāth*. B. 1584 A.D.

Rāg., ? Sun. He was son of *Gōpāl Bhatt*, and dwelt in *Braj*. Poems by him on the seasons and other subjects are included in Rāg.

69. विद्या दास, *Bidyā Dās*, of *Braj*. B. 1593 A.D.

Rāg.

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ADDENDA TO CHAPTER IV.

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70. केहरो कवि, the poet *Keh'ri*. B. 1553 A.D.

He attended the court of king *Ratan Singh*, and was a skilled poet. This was probably *Raw Ratan*, of *Bur-han'pur*, district *Nimar*, who flourished A.D. 1579. (See *Tod*, ii, 485; *Calc. ed.* ii, 522.)

71. आशकरन दास, *Āsh'karan Dās*, the *Kachh'wāhā Rāj'pūt* of *Nar-war Garh*, in *Gwāliyar*. Fl. c. 1550 A.D.

Rāg. He was son of king *Bhīm Singh*. See *Tod*, ii, 362; *Calc. ed.* ii, 390.

72. चेतन चन्द्र कवि, the poet *Chētan Chandr'*. B. 1559 A.D.

He wrote a treatise on veterinary surgery (शाधि-दोत्र) entitled *Ashwa*

*Binod* for king *Kusal Singh*, of the *Sāgar* family.

73. प्रिथो राज कवि, the poet and prince *Prithwī Rāj*. Fl. 1567 A.D.

Hāj., Rāg. He was prince of *Bikanēr*, and wrote both in Sanskrit and in the vernacular. He was son of *Kalyan Singh* and brother of *Rājā Ray Singh*. See *Tod's Rājāsthān*, i, 337 and ff.; ii, 186; *Calc. ed.* i, 363 and ff.; ii, 203.

74. परबत कवि, the poet *Par'bat*. Fl. 1567 A.D.

Hāj.

75. चहत्र कवि, the poet *Chhatr'*. B. 1568 A.D.

The author of a work entitled the *Bījā Muktabālī*, which is an abstract of the *Mahābhārata* in verse. It is

extremely condensed, being little more than a table of contents. He is possibly the same as a *Chhatr' Patl Kabl* mentioned by Sib Singh.

76. उदय सिङ्ग, *Mahārāj Uday Singh*, of *Mār'war*. Fl. 1584 A.D.

In his name an unknown bard wrote a work called *Khyat*, in which are detailed the histories of *Uday Singh*, of his grandson *Gaj Singh*, and of his great grandson *Jas'want Singh*. See *Tod*, ii, 4 (where *Gaj* is incorrectly called *Uday's son*), and ii, 30; *Calc. ed.* ii, 32.

77. जीवन कवि, the poet *Jiban*. B. 1551 A.D.

Haj., Rāg.

78. मानिक चन्द कवि, the poet *Manik Chand*. B. 1551 A.D.

Rāg.

79. उधो राम कवि, the poet *Udhō Ram*. B. 1553 A.D.

Haj., P Rāg. Cf. No. 495.

80. नन्द लाल कवि, the poet *Nand Lal*. B. 1554 A.D.

Haj.

81. गनेस जी मिसर, *Ganes Ji Misar*. B. 1558 A.D.

82. जलाल उद्दीन कवि, the poet *Jalalu'd din*. B. 1558 A.D.

Haj.

83. सोही राम कवि, the poet *Ōhī Ram*. B. 1564 A.D.

Haj.

84. दामोदर दास, *Damōdar Das*, of *Braj*. B. 1568.

Rāg. Possibly the same as a *Damodar Kabl* mentioned by Sib Singh, without date.

85. जमाल उद्दीन, *Jamalu'd din*, of *Pihānī*, district *Hardōl*. B. 1568 A.D.

No particulars. He is possibly the same as a *Jamal Kabl*, whom Sib Singh gives as born in 1545 A.D., and as being skilled in emblematic verses (ब्रट).

86. नन्दन कवि, the poet *Nandan*. B. 1568 A.D.

Haj.

87. खेम कवि, the poet *Khēm*, of *Braj*. B. 1573 A.D.

Rāg. He wrote on lovers.<sup>1</sup> He is possibly the same as a poet *Chhēm*, of the *Dōab*, mentioned by Sib Singh. Cf. Nos. 103 and 311.

88. सिव कवि, the poet *Sib*. B. 1574.

Haj., Sun.

89. कादिर बख्श, *Qadir Bakhsh*, the *Musalman*, of *Pihānī*, district *Hardōl*. B. 1578 A.D.

A skilled poet. He was a pupil of the elegant author *Sayyad Ibrāhīm*, of *Pihānī* (No. 67).

90. अमरेश कवि, the poet *Am'reś*. B. 1578 A.D.

Reputed as a very excellent poet, many of whose poems are in Haj.

<sup>1</sup> When it is said that a poet wrote on lovers, it is to be understood as a translation of a statement made by a Native authority that he wrote a *Nayak Bhēd* or a *Nayika* [or *Nayaka* (*sic*)] *Bhēd*. These are technical names for those works in which the various kinds of heroes (*nāyak*) or heroines (*nāyikā*) are described and classified to an extreme, and often absurd, minuteness. A further development is the *Nakh'sikh*, which will be frequently met with further on, in which all the portions of the body and features of a possible hero or heroine, from the toe-nails (*nakā*) to the top-knot (*sikā*), are similarly classified.

91. निहाल, *Nihal*, the elder. B. 1578 A.D.
92. गन स्याम सुकन्द, *Ghan Syam Suk'l*, of *As'ni*, district *Fat'h'pur*. B. 1578 A.D.  
Haj., Sun. He attended the court of the king of *Bandho (Riwā)*.
93. चन्द सखी, *Chand Sakhi*, of *Braj*. B. 1581 A.D.  
Rāg. He is possibly the same as a *Chand Kabi* mentioned by *Sib Singh* and included in *Haj.*, and as a *Chand Kabi* quoted in *Sun.*
94. सुवारक खखी, *Sayyad Mubarak 'Ali*, of *Bil'grām*, district *Har'dōl*. B. 1583 A.D.  
Sun. He is the well-known author of hundreds of short verses current in the mouths of the people.
95. नागर कवि, the poet *Nagar*. B. 1591 A.D.
- Haj. Possibly the same as a *Nagar Das* mentioned in the preface to *Rāg.*
96. दिवन्दार कवि, the poet *Dil'dar*. B. 1593 A.D.  
Haj.
97. दौलत कवि, the poet *Dāulat*. B. 1594 A.D.
98. जगन कवि, the poet *Jagan*. B. 1595 A.D.  
An erotic writer.
99. ताज कवि, the poet *Taj*. B. 1595.  
Haj.
100. लालन दास, *Lalan Das* a *Brāhman* of *Ḡal'mau*, district *Ray Barell*. B. 1595.  
Haj. A quietistic (ब्रह्मि रस) poet.
101. बारक कवि, the poet *Sarak*. B. 1598 A.D.
102. बिल्व नाथ कवि, the poet *Blawa Nath* the elder. B. 1598.

## CHAPTER V.

## THE MUGHAL COURT.

103. छेम कवि, the poet and bard *Chhem*, of *Dal'maa*, district *Rāy Barell*. Fl. 1530.

He attended the court of the emperor *Humāyan* (1530—1540). He is possibly the same as a poet *Khēm* of *Bundel'khaṇḍ* mentioned by *Sib Singh*. Cf. Nos. 87 and 311.

104. अकबर बादशाह, the emperor *Ak'bar*. Reigned 1556 to 1605 A.D.

We may now glance at the brilliant court of the emperor *Ak'bar* (B. 1542) and the constellation of poets which shone there. Most of the foregoing authors, from *Malik Muḥammad* (No. 31) downwards, were contemporaries of this king, who was so celebrated a patron of learning. It may be noted that the reign of the emperor *Ak'bar* nearly coincided with that of the English queen *Elizabeth*, and that the reigns of both these monarchs were signalised by an extraordinary outburst of literary vigour; nor, indeed, if *Tul'sī Dās* and *Sar Dās* were compared with *Shakespeare* and *Spenser* would the Indian poets be found very far behind. In addition to the following poets, *Tān Sēn* (No. 60) and *Sar Dās* (No. 37) also attended his court. Particulars about them have been given in the previous chapter.

*Ak'bar's* claim as a *Hindī* author is founded only on a few detached verses, in which he signs himself as *Akabbār Rāy*. Possibly these were really written by *Tān Sēn*. (See No. 60.)

105. टोडर मल खत्री, *Raja Ṭoḍar Mal*, the *Khattrī*. B. 1523.

The celebrated minister of the emperor *Ak'bar*. He is wrongly called a *Pañjābī*, because the *Ma'āsiru'l Umarā* says he was born at *Lahāūr*. He was, however, really born at *Lāhar'pur*, in *Āudh*. (See *Āin-i-Akbarī*, *Blochmann's* translation, p. 620.)

He translated the *Bhāgavata Purāṇa* into Persian. His best known vernacular verses are on morals (शौचि). He died in Hijrī 998 (1589 A.D.). For his life see *Āin-i-Akbarī*, p. 351. His influence in making Hindūs learn Persian is especially noteworthy, as it accounts for the formation and acceptance of Ūrdū.

106. वीरबल, Rājā Bir'bal, alias Bir'bar, alias Mahes Dās, alias Brahm Kabi, alias Kabi Rāy. Born cir. 1528 A.D.

Nir., Sun. The celebrated minister and poet-laureate (Kabi Rāy) of Ak'bar's court. He was as much renowned for his liberality as for his musical skill and poetical talent. His short verses, *bon-mots*, and jokes, are still in the mouths of the people of Hindūstān. He was much hated by pious Musalmāns, owing to the belief that he had influenced Ak'bar to abjure Islām. According to Sib Singh he was born in Sambat 1585 (A.D. 1528), but Blochmann in the *Āin-i-Akbarī* (p. 404 and ff.) leaves the matter in obscurity. His original name was *Mahes Dās*, and he was a Kanāuj Dūbē Brāhman of *Kāl'pī*, in the district of *Hamīr'pur*. He was at first one of the court poets of *Bhag'wān Dās*,<sup>1</sup> Rājā of *Amēr*, who gave him as a *nazar* to Ak'bar shortly after the latter's accession. At this time he used to sign himself in his poems as *Brahm Kabi*. At Ak'bar's court he was at first very poor but quick-headed, and remarkable for his powers of apprehension. His *bon-mots* in a short time made him a general favourite. His Hindī verses were also much liked, and Ak'bar conferred on him the title of *Kabi Rāy* (above mentioned), and gave him other important state offices near his person. *Nagar'kōṭ* was given to him as his *jāgīr*, but it is doubtful if he ever really got it. In A.H. 990 (A.D. 1583) Bir'bal was sent by Ak'bar to reinforce *Zān Khān Kōkah* at *Bijāūr* against the *Yūsufzais*, and was there killed in battle. *Badāoni* (translation of *Āin-i-Akbarī*, l.c., and p. 204) says 'Bir'bal also, who had fled from fear of his life, was slain, and entered the row of the dogs in hell, and thus got something for the abominable deeds he had done during his lifetime. \* \* \* His Majesty (Ak'bar) cared for the death of no grandee more than for that of Bir'bal. He said, "Alas! they could not even get his body out of the pass, that it might have been burned." But at last he consoled himself with the thought that Bir'bal was now free and independent of all earthly fetters, and as the rays of the sun were sufficient for him, there was no necessity that he should be cleansed by

<sup>1</sup> Tod, ii, 362; Calc. ed. ii, 390.

fire. \* \* \* Among the silly lies—they border on absurdities—which during this year (A.D. 1588) were spread over the country was the rumour that Bir'bal, the accursed, was still alive, though in reality he had then for some time been burning in the seventh hell. The Hindūs, by whom his Majesty is surrounded, saw how sad and sorry he was for Bir'bal's loss, and invented the story that Bir'bal had been seen in the hills of Nagar'kōṭ walking about with Jōgīs and Sannyāsīs. His Majesty believed the rumour, thinking that Bir'bal was ashamed to come to court on account of the defeat which he had suffered at the hands of the Yūsufzais; and it was, besides, quite probable that he should have been seen with Jōgīs, inasmuch as he had never cared for the world. An Ahadī was therefore sent to Nagar'kōṭ to inquire into the truth of the rumour, when it was proved that the whole story was an absurdity. Soon after his Majesty received a report that Bir'bal had been seen at Kālīñjar (which was the jāgīr of this dog), and the Collector of the district stated that a barber had recognised him by certain marks on his body, which the man had distinctly seen when one day Bir'bal got him to rub his body with oil. From that time, however, Bir'bal had concealed himself. His Majesty then ordered the barber to come to court, and the Hindū Krōrī (Collector) got hold of some poor innocent traveller, charged him with murder, and kept him in concealment, giving out that he was Bir'bal. The Krōrī could of course send no barber to court. He therefore killed the poor traveller to avoid detection, and reported that it was Bir'bal in reality, but that he had since died. His Majesty went actually through a second mourning, but he ordered the Krōrī and several others to come to court. They were for some time tortured as a punishment for not having informed his Majesty before, and the Krōrī had, moreover, to pay a heavy fine.'

Bir'bal founded the town of *Ak'bar'pur* and dwelt there, and in the *Nār'nāul* quarter of that town his descendants still exist.

No complete work by Bir'bal has come down to us, but numerous verses and *bon-mots* attributed to him are still in every Hindū's mouth. An anonymous work, entitled the *Bir'bar-nāmā*, can be bought for a few pice in any Bihār bazār. It is a collection of facetious tales, of which the heroes are Ak'bar and Bir'bal, and in which the latter always gets the better by some witty or indecent retort. It is, in fact, the Indian Joe Miller's Jest Book. Some of the stories are the common property of all nations.

107. **मनोहर दास कवि**, the poet and *Raja Manohar Das*, the *Kachh'wāhā*. Fl. 1577 A.D.

He was son of *Raja Lohkaran*, the *Kachh'wāhā*, and was one of *Ak'bar's* commanders of 400. (See *Āin-i-Akbari*, trans., p. 494.) He wrote in Persian, in Sanskrit, and in the vernacular. In the first language he wrote under the name of *Tōsanī*.

108. **अबदुल रहीम**, 'Abdu'r *Rahīm Khān'khānā Nawāb*, commonly called *Khān'khānā*, the son of *Bāram Khān*. B. 1556.<sup>1</sup>

Nir. He was not only learned in Arabic, Persian, Tur'kī, etc., but also in Sanskrit and Braj *Bhākhā*. He was much loved by *Ak'bar*. (See Blochmann's translation of *Āin-i-Akbari*, p. 334 and ff. He wrote under the *nom de guerre* of *Rahīm*, *ib.* p. 338.) His father was the famous *Bāram Khān*, to whom may justly be ascribed *Humāyūn's* conquest of India. (See Blochmann, p. 315.) Full particulars of his life will be found in the places above cited. *Sib Singh* adds that he was not only a great patron of poets himself, but that also he wrote extremely learned (and difficult) *ślokas* in Sanskrit, and that his *kaṭiṭas* and *dohas* in all styles in the vernacular are admirable. Best of all are his *dohas* on morals (नैतिक). Here his Persian works are not dealt with. It will be sufficient to mention his best known Persian work, a translation of *Bābar's* *Chaghtāi Memoirs* (*Wāq'at-i-Bābari*). Amongst the poets who attended his court may be mentioned *Lachh'mī Nārāyan* (No. 124), of *Mithilā*.

109. **मान सिङ्घ**, *Mahārāj Mān Singh*, the *Kachh'wāhā* of *Amēr*. B. 1535.

He was a great patron of learned men, and used to give *Hari Nath* (No. 114) and other poets a *lākh* of rupees for a single verse. He was son of *Bhag'wān Dās*. (See *Āin-i-Akbari*, translation, p. 339, where a full account of his life is given.) He was a general of *Ak'bar's*, at first on the *Kābul* frontier, and subsequently in *Bihār*. He died in the *Deccan* in 1618 A.D., when sixty of his fifteen hundred wives burned themselves. The ground on which the *Tāj* at *Āgrā* stands belonged to *Mān Singh*.

<sup>1</sup> *L. A. H.* 964, which is the date given by Blochmann in passage cited below. *Sib Singh* gives the date *Sambat* 1680, *i. e.* A.D. 1523.

The poets at his court wrote the *Mān Charitr'*, which is a very full account of his life and times. (See also Tod's *Rājasthan*, i, xv, and ii, 353; Calc. ed. ii, 390.)

110. अबुल फ़ैज, *Abū'l Faiz alias Faizl*. B. 1547 A.D.

This is the famous son of Shekh *Mubārak*, brother of *Abū'l Faizl* and friend of *Ak'bar*. He was born A.H. 954 (A.D. 1547). See Blochmann's translation of the *Āin-i-Akbari*, p. 490.

He was an excellent Sanskrit scholar, and is the author of many detached verses (*doh'ra*) in the vernacular.

111. फहीम, *Fahim*. B. cir. 1550 A.D.

According to Sib Singh he was a younger brother of *Fāizl* and *Abū'l Faizl*. I can, however, find no mention of him in the *Āin-i-Akbari*. He is the author of many detached verses (*doh'ra*) in the vernacular.

112. राम दास, *Bābā Rām Dās*, of *Gop'chal*. Fl. 1550 A.D.

Rāg. He was father of *Sar Dās* (No. 37), and was one of the court singers to the emperor *Ak'bar*. See *Āin-i-Akbari* (Blochmann's translation), p. 612. According to *Badāoni* he came from *Lakh'nau*. He appears to have been with *Bāirām Khān* during his rebellion, and he received once from him one *lakh* of *tānkahs*, empty as *Bāirām's* treasure chest was. He was first at the court of *Is'lem Shāh*, and he was looked upon as second only to *Tān Sēn* (No. 60,) the most celebrated singer of *Ak'bar's* time.

113. नरहरि सहाय, the bard *Nar'harī Sahāy*, entitled *Mahapātr'*, of *As'ni*, district *Fatih'pur*. Fl. 1550 A.D.

? Rāg. He attended the court of the emperor *Ak'bar*, and was endowed by him with the village of *As'ni*. According to a curious tradition, when *Sher Shāh* (fl. 1540) defeated *Humāyūn* the latter fled to the west, leaving a *Bēgam* named *Chōli* at *Dilli*, who was captured by the conqueror. Shortly afterwards, *Sher Shāh* being pleased with some verses of *Nar'harī*, told him to ask a boon. The bard accordingly asked that *Chōli Bēgam* might be given to him, which the king granted. *Nar'harī* carried off *Chōli* to *Bāndhō (Riwā)*, where, soon



after, she gave birth to *Ak'bar*. The details of this tradition are certainly incorrect, as *Ak'bar* was born at *Amar'hōt*, in *Mār'wār*. He seems, however, to have been befriended as a boy by the king of *Bāndhō*. Cf. No. 24. See *Rep. Arch. Sur. Ind.* xvii, 101; xxi, 109. One of *Nar'harī*'s sons was the poet *Hari Nāth* (No. 114). Descendants of *Nar'harī* still survive in *Banāras* and in *Bēti*, district *Rāy Barēli*, and are scattered about in other parts of India. The village of *As'ni* is no longer in possession of his family, and his original house has been washed away by the Ganges. The ruins of the latter are now sold as rubble, and have become the day-haunts of jackals and other impure animals. Although no complete work of this poet has survived, numerous detached verses by him are still quoted.

*Ak'bar* gave him the title of *Mahāpātr'*, saying that other bards were vessels of virtue (*gun kā pātr'*), but he was a great vessel (*mahāpātr'*).

He is possibly the same as a *Nar'harī Dās* mentioned in the preface to *Rāg*.

114. हरि नाथ कवि, the bard *Hari Nāth*, entitled *Mahā-pātr'*, of *As'ni*, district *Fatih'pur*. FL 1587 A.D.

A celebrated poet, and son of *Nar'harī* (No. 113), the court poet of the emperor *Ak'bar*. He made a tour from court to court, receiving rich presents for his verses; thus king *Nejā' Rām*, the Baghēl of *Bāndhō* (*Ritwā*), gave him a lākh of rupees for a single *dōhā*, and *Mān Singh* (No. 109) of *Amēr* gave him two lākhs for two *dōhās*. On his way home he met a mendicant of the *Nāgā* sect, who recited a *dōhā* to him, at which he was so pleased that he gave the beggar all the presents he had collected, and returned home empty handed. Arrived there he passed the remainder of his life squandering his father's savings in a similar manner.

115. करनेस कवि बन्दीजन, the poet and bard *Kar'nes*, or *Karan*. B. 1554 A.D.

He used to visit the emperor *Ak'bar's* court in company with the poet *Nar'harī* (No. 113). He wrote three important works—the *Karnābharan*, the *Sruti-bhākhan*, and the *Bhāp-bhākhan*.

<sup>1</sup> This king's name is not mentioned in the list given in vol. xxi of *Rep. Arch. Sur. Ind.*

116. मान राय, the bard *Mān Rāy*, of *As'ni*, district *Fatih'pur*. B. 1523 A.D.

117. जगन्दीस कवि, the poet *Jag'dīs*. B. 1531 A.D.

118. जोध कवि, the poet *Jōdh*. B. 1533 A.D.

These three all attended the court of the emperor *Ak'bar*.

119. गङ्गा परसाद, *Gangā Par'sād*, the Brāhman. Commonly known as *Gang Kabl*, or the poet *Gang*. B. 1538.

Sun. He was a Brāhman of *Ek'nāūr*, district *Iṭwāḍ*. He was a bard attached to the court of *Ak'bar*. He received many presents from *Bir'bal*, *Khān'khānā*, and others. He is not mentioned in Mr. Blochmann's translation of the *Āin-i-Akbarī*. He is mentioned by Captain Price as having written on rhetoric in 1555 (*Hindee and Hindoostanee Selections*, Pref., p. x). Cf. *Garcin de Tassy*, i, 182.

120. जैत कवि, the poet *Jāit*. B. 1544 A.D.

He attended the court of the emperor *Ak'bar*. He is possibly the same as a *Jāit Rām Kabl* mentioned by *Sib Singh*, without date, as a quietistic (मार्जित रस) poet.

121. अमृत कवि, the poet *Amrit*. B. 1545 A.D.

122. जगन्नाज, *Jag'annaj*. Fl. (?) 1575 A.D.

123. जगामग, *Jagāmag*. Fl. (?) 1575 A.D.

These three all attended the court of the emperor *Ak'bar*.

124. लख्मी नारायण, *Lachh'mī Nārāyan*, of *Mithila*. Fl. 1600 A.D.

125. परसिद्ध कवि, the poet *Par'siddh*, the elder. B. 1533.

These two attended the court of '*Abdu'r Raḥīm Khān'khānā* (No. 108).

126. होल राय कवि, the poet and bard *Höl Rāy*, of *Höl'pur*, district *Barābanki*. Fl. 1583 A.D.

His patron was *Rājā Haribans Rāy*, Diwān of the emperor *Ak'bar*, who gave the poet a tract of land, on which he founded the village of *Höl'pur*. Once *Tul'sī Dās* (No. 128) passed through that village and gave *Höl Rāy* his brass vessel or *lotā*, which the latter set up as a god and worshipped. It is there still, and is worshipped to this day. The village is still owned by *Höl Rāy's* descendants. *Giri Dhar* (No. 483), *Nil Kanth* (No. 132), *Lachhirām* (No. 723), and *Sant Bak's* (No. 724), were all natives of *Höl'pur*.

127. मुकुन्द सिङ्घ हाड़ा, *Rājā Mukund Singh*, the *Hārā*, of *Koṭā*. B. 1578.

The ally of *Shah Jahān* (1628—1658). He was himself a poet besides being a patron of poets. See *Tod ii*, 514; *Calc. ed. ii*, 553.

## CHAPTER VI.

## TUL'SI DAS.

128. गोसाँई तुलसी दास, the holy master *Tul'si Dās*.  
Fl. 1600 A.D.; D. 1624 A.D.

Rāg. We now come to the greatest star in the firmament of mediæval Indian poetry, *Tul'si Dās*, the author of the well-known vernacular *Rāmāyan* (Rāg.), which competes in authority with the Sanskrit work of *Vālmiki*.

I much regret that the materials available are so scanty; and it is the more tantalising to me that I have received information of a very full account of his life, entitled *Gosāl Charitr'*, by *Beni Mādhab Dās*, of *Pas'hā*, who lived in the poet's companionship. I have never been able to obtain a copy of this work, though I have long searched for it, and I have been compelled to base my account principally on the enigmatic verses of the *Bhakt Mālā* aided by the glosses of *Priyā Dās* and others. The text and literal translation of these will be found in the introduction to Mr. Growse's translation of the *Rāmāyan*, from which I have freely drawn.

The importance of *Tul'si Dās* in the history of India cannot be overrated. Putting the literary merits of his work out of the question, the fact of its universal acceptance by all classes, from *Bhāgal'pur* to the *Pañjāb* and from the *Himālaya* to the *Nar'madā*, is surely worthy of note. "The book is in every one's hands,<sup>1</sup> from the court to the cottage, and is read or heard and appreciated alike by every class of the Hindū community, whether high or low, rich or poor, young or old." It has been interwoven into the life, character, and speech of the Hindū population for more than three hundred years, and is not only loved and admired by them for its poetic beauty, but is revered by them as their scriptures. It is

<sup>1</sup> Mr. Growse (from whom this quotation is taken) states that the professional Sanskrit Paṇḍits profess to despise *Tul'si Dās*'s work as an unworthy concession to the illiterate masses, but this has not been my experience.

the Bible of a hundred millions of people, and is looked upon by them as as much inspired as the Bible is considered inspired by the English clergyman. Paṇḍits may talk of the *Vedas* and of the *Upaniṣads*, and a few may even study them; others may say they pin their faith on the *Purāṇas*: but to the vast majority of the people of *Hindūstān*, learned and unlearned alike, their sole norm of conduct is the so-called *Tul'si-krit Rāmāyan*. It is indeed fortunate for *Hindūstān* that this is so, for it has saved the country from the tantric obscenities of Shaivism. *Rāmānand* was the original saviour of Upper India from the fate which has befallen Bengal, but *Tul'si Dās* was the great apostle who carried his doctrine east and west and made it an abiding faith.

The religion he preached was a simple and sublime one,—a perfect faith in the name of God. But what is most remarkable in it, in an age of immorality, when the bonds of *Hindū* society were loosened and the Mughal empire being consolidated, was its stern morality in every sense of the word. *Tul'si* was the great preacher of one's duty towards one's neighbour. *Vālmiki* praised *Bharat's* sense of duty, *Lachhman's* brotherly affection, and *Sītā's* wifely devotion, but *Tul'si* taught them as an example.

So, too, in an age of license no book can be purer in tone than his *Rāmāyan*. He himself justly exclaims,—“Here are no prurient and seductive stories, like snails, frogs, and scum on the pure water of *Rām's* legend, and therefore the lustful crow and the greedy crane, if they do come, are disappointed.” Other Vaishnava writers, who inculcated the worship of *Krish'n*, too often debased their muse to harlotry to attract their hearers; but *Tul'si Dās* had a nobler trust in his countrymen, and that trust has been amply rewarded.

*Tul'si Dās* was a *Sar'bariyā* Brāhman. He was born early in the sixteenth century and died at a good old age in 1624 A.D. As the old rhyme says:—

*Sambata sōraha sāi asi, Asi Ganga ke tira,*

*Sāwana sukālā sattamī, Tulasi tajeu sarira :*

—on the 7th of the light half of *Ḷrāvāna*, in Sambat 1680, *Tul'si* left his body at *Asi*, on the bank of the *Ganges*.

According to the *Bhakt Sindhu* and the *Brihad Rāmāyan Mahātmya* his father's name was *Ātmā Rām*, his mother's name was *Hulasi*, and he was born at *Hastināpur*; but according to other authorities he was born at *Hājipur*, near *Chitrakuṭ*. The usual tradition is, however, that *Rāj'pur*, in the district of *Bādā*, on the banks of the *Jamunā*, has

the honour of being his birthplace. As a child he lived at *Sakar'khet* (*swigo Sōrō*),<sup>1</sup> where he was first imbued with devotion to Rām. According to *Priyā Dās* (see Nos. 51 and 319) his wife first persuaded him to exchange an earthly for a divine love, and, incited by her remonstrances, he left her and went to *Banāras*, where he spent the greater part of his life, visiting frequently *Ajodhyā*, *Mathurā*, *Brindāban*, *Kuruchhettr' Prayāg* (Allāhabād), *Purukhōttam'purī*, and other holy places. The only other fact in his life about which there is any reasonable certainty (beyond the dates of some of his works) is that he was appointed arbitrator in a land dispute between two men, *Ānand Rām* and *Kanhāy*. The deed of arbitration in his handwriting is still in existence, and is dated Sambat 1669, or eleven years before his death. A photograph, transliteration, and translation of it, are appended to this work. A few legends mentioned by *Priyā Dās*, and given in full by Mr. Growse in the introduction to his translation of the Rāmāyan, may be briefly noted here. A grateful ghost introduced him to Hanumān, through whom he obtained a vision of Rām and Lachhman. He recognised a murderer, who piously uttered the name of Rām, as a saved man, and when challenged to prove his statement he did so by making the guilty man's offering accepted by Īiva. Some thieves came to rob him, but his house was guarded by a mysterious watchman, who was no other than Rām himself, and, instead of stealing, the thieves became averted and pure of heart. He restored a Brāhman to life.<sup>2</sup> His name reached *Dillī*, where *Shāh Jahān* (1628—1658; but the poet died in 1624) was emperor. The monarch called upon him to perform a miracle and to produce the person of Rām, which Tul'sī Dās refusing to do, the king threw him into confinement. He was, however, speedily compelled to release him, for myriads of monkeys having collected about the prison began to demolish it and the adjacent buildings. Shāh Jahān having set the poet at liberty desired him to solicit some favour as a reparation for the indignity he had suffered. Tul'sī Dās accordingly requested him to quit ancient *Dillī*, which was the abode of Rām; and in compliance with this request the emperor left it and founded the new city, thence named *Shāh-hān-ābād*. After this Tul'sī went to *Brindāban*, where he had an interview with *Nābhā Dās* (the author of the *Bhakt Mālā*). Here he strenuously advocated the worship of Rām in preference

<sup>1</sup> Rām., Bā., Dōhā, 87.

<sup>2</sup> The following is nearly in Wilson's words.

to that of Krish'n, though the latter god appeared in person and assured him that there was no difference between the two. Out of this tissue of childish legends it is perhaps possible to extract a few threads of fact; but till we can find a copy of the *Gosāl Charitr'* there does not appear to be much hope of our being able to do so.

His most famous work is the *Rām-Charit-Mānas*, 'the Lake of the Gests of Rām,' which he commenced to write in *Ajodhyā* on Tuesday, the 9th Chaitra, Sambat 1631 (A.D. 1574-75).<sup>1</sup> It is often incorrectly called the *Rāmāyan*, or the *Tul'si-krit-Rāmāyan*, or (alluding to its metre) the *Chāupāi Rāmāyan*, but, according to the forty-fourth *chāupāi* of the *Bāl Kāṇḍ* of the poem, the above is its full and proper name. Two copies of this work are said to have existed in the poet's own handwriting. One of them, which was kept at *Rāj'pur*, has disappeared, all but the second book. The legend is that the whole copy which existed was stolen, and that the thief being pursued flung the manuscript into the river *Jamunā*, whence only the second book was rescued. I have photographs of ten pages of this copy, and the marks of water are evident. The other copy exists in *Malihābād* (so Sib Singh; Growse says in the temple of Sitā Rām at *Banāras*), of which only one leaf is missing. I am in possession of an accurate *literatim* copy of so much of the *Rāj'pur* manuscript as exists. I have also a printed copy of the poem carefully compared with, and corrected from, a manuscript in the possession of the Mahārāj of *Banāras*, which was written in Sambat 1704 (A.D. 1647), or only about twenty-four years after the author's death.

Little as the *Rām-Charit-Mānas* is known to European students, still less is known of the poet's other works. Those which I have seen and read are the following:—

(1) *The Gītāball* (Rāg).—This is the story of Rām told in the form of sonnets adapted for singing. There are several incorrect editions of it in print, some of which have commentaries of varying excellence.

(2) *The Kabittāball* or *Kabitta Rāmāyan* (Rāg).—It deals with the same subject, and is in the *Kabitta* metre.

(3) *The Dōhāball* or *Dōhā Rāmāyan* (Rāg).—As its name imports, it is in the *dōhā* metre. It is rather a moral work than an epic poem. I am not sure that it is not a collection of *dōhās* from his other works by a later hand. I have, at any rate, been able to identify many of them.

<sup>1</sup> Rām. Bā. ch. 42.

(4) *The Chhappāi Rāmāyan.*—In the *chhappāi* metre. I have only seen one incorrect and unintelligible manuscript of this work, from which an edition of the same character has been printed.

(5) *Sat Sal* (Rāg.).—A collection (*Sapta Çatika*) of seven hundred emblematic *dōhas*.

(6) *The Pañoh Ratan* (Rāg.), or five jewels.—A set of five short poems, usually grouped together. They are (a) the *Jānaki Mangal*, (b) the *Pārbatī Mangal*, (c) the *Bāirāgya Sandīpinī*, (d) *Rām Lālākar Nah'chhū*, (e) the *Bar'wē Rāmāyan* (Rāg.). The first two of these are songs celebrating the marriages of Sītā and Gāūrī respectively; the third is a didactic treatise; the fourth is a song in honour of the *Nah'chhū* or ceremonial nail-paring of Rām at his wedding; and the fifth, a short history of Rām in the *Bar'wē* metre.

(7) *The Sri Rām Agyā*, also called the *Rām Sagunāballī*.—A collection of seven books of seven chapters, each of seven *dōhas* to each chapter. It is a collection of omens connected with the life of Rām. I suspect it is spurious, and partly made up of extracts from the poet's other works. I have met with one very inferior commentary upon it.

(8) *The Saṅkaṭ Mōchan.*—A short didactic work. I have only seen it in one vilely-printed edition.

(9) *The Binay Pattrikā* (Rāg.).—A collection of 279 hymns to Rām: much admired, and deservedly so. It has often been printed, and has a very fair commentary by *Sib Par'kās* (No. 643).

(10) *The Hanumān Bāhuk* (Rāg.).—A collection of sonnets in honour of *Hanumān*, who according to tradition gave him a vision of Rām and Laohhman.

In addition to these the *Sib Singh Śarōj* mentions the following:—

(11) *Rām Salāhā* (Rāg.).

(12) *The Kundaliyā Rāmāyan.*

(13) *The Kaṛ'kā Rāmāyan.*

(14) *The Rōlā Rāmāyan.*

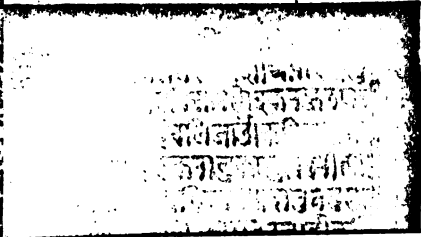
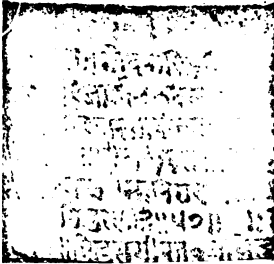
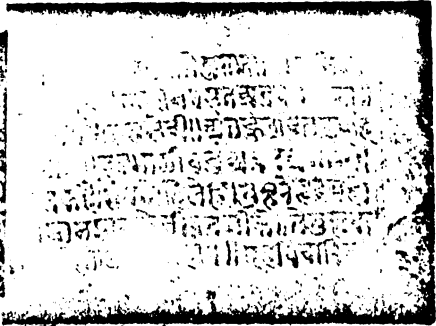
(15) *The Jhāl'nā Rāmāyan*, none of which I have seen. The last four are named after the metres in which they are written.

(16) A *Krishnāballī* (Rāg.) in the Braj dialect is also printed and sold in the bazars. It deals with the life of Krish'n, and I do not believe that it is by the *Tul'sī Dās* whom we are now considering.

Many of these have been printed, always most incorrectly, and some with commentaries. One of the most highly esteemed commentaries on the *Rām-Charit-Mānas* is that of *Rām Charan Dās*. The best on the









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नकहिमव जाह्म। उद्वे  
 विविगदिसामरासव  
 दनिकेनी। नपोसुतवि  
 वनतोपडिहनी। सकव  
 नी। नमुयमदशस्त्रुति  
 धीनप्रविभानी। तातजा  
 ॥ दोहा ॥ नमइइन

७  
 माइयेस काह होइयसनाया नदकिन  
 मनसकेविजिनीन ॥ ३३ ॥  
 [The rest of the text in this block is heavily faded and difficult to decipher.]

Lichtdruck von Jaffé & Albert, Wien.





*Gitāball*, the *Kabittāball*, and the *Sat Sai* are by *Bāj'nāth*. RĀM Charan DĀS's commentary has been printed by Nawal Kishōr, of Lakh'nāū, but is now out of print. The other commentaries can be bought in any Indian bazār. All the commentators have a great tendency to avoid difficulties, and to give to simple passages mystical meanings, which Tul'sī Dās never intended. They are unfortunately utterly wanting in the critical faculty. Though there are abundant materials for obtaining an absolutely accurate text of at least the Rām-Charit-Mānas, the commentators have never dreamed of referring to them, but have preferred trusting their inner consciousness. As an extreme example, I may mention one who drew up a scheme of the number of verses which each section of each canto *ought* to have, in a numerically decreasing order, after the pattern of the steps of a bathing *ghaṭ*, because the poem is called a lake (*mānas*). Nothing could be prettier than this idea; and so he hacked and hewed his unfortunate text to fit this Procrustean bed, and then published it with considerable success. It never occurred to him or his readers to see if this was what Tul'sī Dās had written; and if they had done so, the ludicrous nature of his theory would have been evident at the first glance.

Regarding Tul'sī Dās's style, he was a master of all varieties, from the simplest flowing narration to the most complex emblematic verses. He wrote always in the old Bais'wārī dialect, and, once the peculiarities of this are mastered, his *Rām-Charit-Mānas* is delightful and easy reading. In his *Gitāball* and *Kabittāball* he is more involved, but still readable with pleasure; in his *Dōhāball* he is sententious; and in his *Sat Sai* as difficult and obscure as any admirer of the *Nalōdaya* could wish. The *Sat Sai* is a veritable *tour de force*, and I am glad that this, almost the oldest specimen<sup>1</sup> of a kind of writing which was brought to perfection fifty years later by *Bihārī Lāl* (No. 196) (the mine of commentators), is being edited with a commentary by Professor *Bihārī Lāl Chāubē* in the *Bibliotheca Indica*.<sup>2</sup> The *Binay Pattrikā* is again in another style. It is a book of prayers, often of the most elevated description, but its difficulties are very unsatisfactorily elucidated by either of the two commentaries on it which I have seen.

<sup>1</sup> It was written (Sat. i. 21) in Sambat 1642, i.e. A.D. 1585. Bidyāpati's emblematic verses were written about A.D. 1400.

<sup>2</sup> Since this was written an edition of this work, with a commentary by *Bāj'nāth*, the editor of the *Gitāball* and *Kabittāball*, has been published in 1886 by Nawal Kishōr, of Lakh'nāū.

Regarding his poetic powers I think it is difficult to speak too highly. His characters live and move with all the dignity of a heroic age. Das'rath, the man of noble resolves which fate had doomed to be unfruitful; Rām, of lofty and unbending rectitude, well contrasted with his loving but impetuous brother Lachhman; Sitā, the 'perfect woman nobly planned;' and Rāban, like Das'rath, predestined to failure, but fighting with all his demon force against his fate, almost like Satan in Milton's epic, the protagonist of half the poem,—all these are as vividly before my mind's eye as I write as any character in the whole range of English literature. Then what a tender devotion there is in Bharat's character, which by its sheer truth overcomes the false schemes of his mother Kākēyī and her maid. His villains, too, are not one black picture. Each has his own character, and none is without his redeeming virtue.

For sustained and varied dramatic interest I suppose the *Rām-charit-Mānas* is his best work; but there are fine passages in his other poems. What can be more charming than the description of Rām's babyhood and boyhood in the commencement of the *Gītāball*, the dainty touches of colour given to the conversation of the three women as they watch Rām, Lachhman, and Sitā treading their dreary way during their exile. Again, what mastery of words there is in the *Sundar Kāṇḍ* of the *Kābittāball* throughout the description of the burning of Laṅkā. We can hear the crackling of the flames and the crash of the falling houses, the turmoil and confusion amongst the men, and the cries of the helpless women as they shriek for water.

Still even Tul'sī Dās was not able to rise altogether superior to the miasma which fashion had imposed upon Indian poetry. I must confess that his battle descriptions are often luridly repulsive, and sometimes overstep the border which separates the tragic from the ludicrous. To Native minds these are the finest passages which he has written; but I do not think that the cultivated European can ever find much pleasure in them. He was hampered, too, by the necessity of representing Rām as an incarnation of Vishnu, which leads him into it, although only meet adoration to the pious believer, sounds to us *schichhas* as too gross hyperbole.

The reasons for the excellence of this great poet's work are not to be sought. The most important of all was the great modesty of the poet. The preface to the *Rām-Charit-Mānas* is one of the most remarkable portions of the book. *Kālidāsa* may begin his *Raghuvamṣa* with



a comparison of himself to a dwarf, and of his powers over language to a skiff on the boundless ocean; but from under this modest statement there gleams a consciousness of his own superiority. His modesty is evidently a mock one, and the poet is really saying to himself all the time, 'I shall soon show my readers how learned I am, and what a command I have over all the nine *rasas*.' But (and this is another reason for his superiority) Tul'sī never wrote a line in which he did not himself believe heart and soul. He was full of his theme, the glory and love of his master; and so immeasurably above him did that glory and that love seem, that he was full of humility with regard to himself. As he expresses it:—'My intellect is beggarly, while my ambition is imperial. May good people all pardon my presumption and listen to my childish babbling, as a father and mother delight to hear the lisping prattle of their little one.' *Kalidāsa* took Rām as a peg on which to hang his graceful verses; but *Tul'sī Dās* wove wreaths of imperishable fragrance, and humbly laid them at the feet of the god whom he adored.<sup>1</sup> One other point I would urge, which has, I believe, escaped the notice of even Native students of our author. He is, perhaps, the only great Indian poet who took his similes direct from the book of Nature and not from his predecessors. He was so close an observer of concrete things, that many of his truest and simplest passages are unintelligible to his commentators, who were nothing but learned men, and who went through the beautiful world around them with eyes blinded by their books. Shakespeare, we know, spoke of the white reflection of the willow leaves in the water, and thus puzzled all his editors, who said in their wisdom that willow leaves were green. It was, I think, Charles Lamb who thought of going to the river and seeing if Shakespeare was right, and who thereby swept away a cloud of proposed emendations.<sup>2</sup> So, too, it has been reserved for Mr. Growse to point out that Tul'sī Dās knew far more about Nature than his commentators do.

It remains now to point out the necessity there is of printing a correct text of this poet's works. At present the printed bazār editions

<sup>1</sup> Bābū Jawāhir Mall, of Dāūd'nagar, in the district of Gayā, informs me that he knew an old man whose ancestor knew the poet, and that Tul'sī Dās told the ancestor that he had never written a line of poetry into which either the letter र r or the letter न n (the first and last letters of the word Rām) did not come. This (if found to be true) is a valuable test for deciding whether doubtful passages are genuine or not.

<sup>2</sup> The under surface, and therefore the reflection, of the willow-leaf is white.

available are very deficient. The best of them is that by Paṇḍit Rām Jasan; but he, like all the other editors, has printed only a modernised copy of the *textus receptus*. I have carefully compared the latter with the original text, and am in a position to state that anything more misleading can hardly be imagined. Tul'sī Dās wrote phonetically the words as they were pronounced at his time, and in an archaic dialect. In the printed books the dialect is altered to the standard of the modern Hindi, and the spelling improved (?) according to the rules of Pāṇini. Examples of the modernisation of the dialect are the following :—Tul'sī Dās uses the short *u* as the termination of the nominative singular, leaving the crude base in *a* for its legitimate purposes in composition, thus following the rules of the Apabhraṃṣa Prakṛit. Thus he wrote *kapi-kaṭaku*, an army of monkeys; *prabala-mōha-dalu*, a powerful band of delusions; and so on: but all the modern editions give *-kaṭaka* and *-dala*, according to the modern pronunciation. So also modern editors write *prasāda*, 'favour,' for the original *pasāu*; *bhujaygini*, 'snake,' for original *bhuaygini*; *gajāvālkya* for *jagabaliku*; *bandāū*, 'I revere,' for *bandāū*; *bhakti*, 'faith,' for *bhagati*, and so on. Examples can be gathered in almost every line. Instances of alteration of spelling are equally numerous. One example must suffice. Tul'sī Dās evidently pronounced the name of Rām's father as *Dasarathu*, for that is the way he wrote it; but modern editors write the Sanskrit *Daśaratha*, which is not even the way it is pronounced nowadays. But there are other and greater errors than these in the *textus receptus*. It abounds in *lacunæ*. Whole pages are sometimes omitted, and minor changes occur in every page. In short, opening the printed edition at random, I count no fewer than thirty-five variations from the original, some most important ones, in one page of twenty-three lines. I am glad, therefore, to be able to record that an enterprising publisher of Patna (Bābū Rām Din Singh, of the Khadg Bilās Press, Bāṅkīpur) is now engaged in publishing a text of the Rām-Charit-Mānas founded on the old manuscripts I have already mentioned.

In the Addendum to this chapter I give samples of the true text of the Rām-Charit-Mānas, founded on the Banāras and Rāj'pur manuscripts, already alluded to, together with photographs of the originals. The footnotes show the readings of the *textus receptus*. I am indebted to the kindness of Rājā Siva Prasād, C.S.I., for these photographs.





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129. निपट निरञ्जन स्वामी, the master *Nipaṭ Nirañjan*.  
B. 1593 A.D.

Nir. According to Sib Singh this master ranks as a holy man with *Tul'si Dās*. Besides hundreds of short poems which have not been collected, he is the author of the *Sānt Sar'si* and the *Nirañjan Saṅgrah*.

130. बेनी माधव दास, *Beni Madhab Dās*, of *Paś'hā*,  
district *Gōḍā*. FL 1600 A.D.

He was a disciple of the holy master *Tul'si Dās*, and was his constant companion. He wrote a biography of him entitled *Goṣāi Charitr'* (quoted in this work as 'Gō.') and died in 1642 A.D.

131. निधि कवि, the poet *Nidhi*. FL 1600.  
Go., (P) Rāg.

132. नील कण्ठ मिसर, *Nil Kaṅṭh Misar*, of the *Dōḍb*.  
FL 1600 A.D.  
Go., Nir.

133. नीला धर कवि, the poet *Nilā Dhar*. FL 1600 A.D.  
Gā., Nir.

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## ADDENDA TO CHAPTER VI.

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### I.—THE TEXT OF TUL'SI DĀS.

IN order to show how the text of *Tul'si Dās's* works has been altered in the course of centuries, the following extracts from the *Rāmāyan* are given, exactly as taken from the oldest manuscripts in existence. In the footnotes are given the variations of the best printed editions. The manuscripts used are those referred to in Chapter VI, namely the *Rāj'pur* copy of the *Ajodhyā Kāṇḍ*, said to be in the poet's own handwriting, and the *Banāras* copy, made only twenty-four years after his death.

FROM THE *Bal Kāṇḍ* (*Bandras MS.*).(The footnotes show the variations of the *textus receptus.*)*Chāṭupāī.*Kō Shiwa<sup>1</sup> sama Rāmahī<sup>2</sup> priya bhāī ||.*Dōhā.*

Prathamahī māī kahi Shiwa-charita

Būjhā maramu tumhāra |<sup>3</sup>buchi sēwaka tumha<sup>4</sup> Rāma kōRahita samasta bikāra || 104 ||<sup>5</sup>*Chāṭupāī.*

Kāī jānā tumhāra guna silā |

Kahāī sunahu<sup>7</sup> aba Rāghu-pati-lilā ||Sunu muni āju samāgama tōrē<sup>8</sup>.Kahi na jāī<sup>9</sup> jasa sukhu<sup>10</sup> mana  
mōrē<sup>11</sup> ||<sup>11</sup>

Rāma-charita ati amita munisā |

Kahi na sakahī<sup>12</sup> sata kōṭi ahisā ||Tadapi jathā shruta<sup>13</sup> kahāī bakhāni |Sumiri Girā-pati Prabhu dhanu-  
pānī ||

Sārada dāru-nāri-sama, Swāmī |

Rāmu<sup>14</sup> sūtra-dhara antara-jāmī ||Jehi para kripā karahi janū<sup>15</sup> jānī |Kabi-ura ajira nachāwahi<sup>16</sup> Bānī ||FROM THE *Ajodhya Kāṇḍ* (*Rāj'pur MS.*).*Chāṭupāī.*(Dēhī ku)chālihi kōṭi ka<sup>17</sup> gāri ||krahī bikhama jara<sup>18</sup> lēhi usāsā |Kawani<sup>19</sup> Rāma binu jīwana-āsā ||fpula<sup>20</sup> biyōga prajā akulānī |Janu<sup>21</sup> jala-chara-gana sūkhata pānī ||śi bikhāda-basa lōga logāī<sup>22</sup> |Gayē mātu pahī<sup>23</sup> Rāmu<sup>24</sup> gosāī<sup>25</sup> ||Mukhu<sup>26</sup> prasanna chita chāṭu-guna  
chāṭu |Miṭā sōchu<sup>27</sup> jani rākhāī<sup>28</sup> rāṭu ||*Dōhā.*Nawa gayandu Rāghu-bira-manu<sup>29</sup>Rāju<sup>30</sup> alāna samāna |Chhūṭa jānī bana-gawanu<sup>31</sup> sunīUra-anandu<sup>32</sup> adhikāna || 51<sup>33</sup> ||<sup>1</sup> Siwa.<sup>2</sup> Rāmahī.<sup>3</sup> Prathama kahē māī Siwa-charita  
jhā marama tumhāra |<sup>4</sup> tuma.<sup>5</sup> 112.<sup>6</sup> māī.<sup>7</sup> sunahū.<sup>8</sup> tōrē.<sup>9</sup> jāya.<sup>10</sup> sukha.<sup>11</sup> mōrē.<sup>12</sup> sakahī.<sup>13</sup> sruta.<sup>14</sup> Rāma.<sup>15</sup> karahī jana.<sup>16</sup> nachāwahi. One edition of text.  
gives anī for bānī.<sup>17</sup> hu.<sup>18</sup> jwara.<sup>19</sup> kawana.<sup>20</sup> Bikula.<sup>21</sup> Jimi.<sup>22</sup> lugāl.<sup>23</sup> pahū.<sup>24</sup> Rāma.<sup>25</sup> gusāī.<sup>26</sup> Mukha.<sup>27</sup> ihāī sōcha.<sup>28</sup> rākhahī.<sup>29</sup> gayanda Rāghu-bansa-mani.<sup>30</sup> Rāja.<sup>31</sup> gawana.<sup>32</sup> ānāda.<sup>33</sup> 50.



*Chūpāī.*

Raghu-kula-tilaka jōri doḥ<sup>1</sup> hāthā |  
 Mudita mātu-pada nāyēu<sup>2</sup> mātā ||  
 Dinhi<sup>3</sup> asisa lāi ura linhō |  
 Bhūkhana basana nichhāwari kinhō ||  
 Bāra bāra mukha chumbati<sup>4</sup> mātā |  
 Nayana nōha-jalu<sup>5</sup> pulakita gātā ||  
 Gōda rākhi puni hridaya lagā<sup>6</sup> |  
 Shrawata<sup>7</sup> prēma-rasa payada  
 suhā<sup>8</sup> ||  
 Prēmu pramōdu<sup>9</sup> na kachhu kahi jāi |  
 Raṅka Dhanada-padawi janū pāi ||  
 Sādara sundara badanu<sup>10</sup> nihāri |  
 Bōli madhura bachana mahatāri ||  
 Kahahu, Tāta, janani bali-hāri |  
 Kabahi lagana muda-maggala-kāri ||  
 Sukṛita-sila-sukha-siwa<sup>11</sup> suhāi |  
 Janama-lābha kai awadhi<sup>12</sup> aghāi. ||

*Dōhā.*

Jehi chāhata nara-nāri saba  
 Ati ārata ehi<sup>13</sup> bhāti |  
 Jimi chātaka-chātaki trikṛita<sup>14</sup>  
 Bṛiṣṭi sarada-ritu<sup>15</sup> swāti || 52<sup>16</sup> ||

*Chūpāī.*

Tāta jāi bali bēgi nahāhū<sup>17</sup> |  
 Jō mana bhāwa madhura kachhu  
 khāhū ||  
 Pitu samipa taba jāyehū bhāi |  
 Bhai baḍi<sup>18</sup> bāra jāi bali māi<sup>19</sup> ||

Mātu-bachana suni<sup>20</sup> ati anukūla |  
 Janu sanōha-sura taru kō phūla ||  
 Sukha-makaranda-bharō Shriya<sup>21</sup>-mūla  
 Nirakhi Rāma-manu bhawaru<sup>22</sup> na  
 bhūla ||  
 Dharama<sup>23</sup>-dhurina dharama<sup>24</sup> gati jāni  
 Kachu mātu sana ati mṛidu bāni ||  
 Pitā dinha mohi kānana-rājū |  
 Jahā saba bhāti mōra baḍa<sup>25</sup> kājū ||  
 Ayesu dōhi<sup>26</sup> mudita mana mātā |  
 Jēhi<sup>27</sup> muda-maggala kānana jāta ||  
 Jani sanōha-basa qarapasi bhōrō<sup>28</sup> |  
 Anādu amba<sup>29</sup> anugraha tōrō<sup>30</sup> ||

*Dōhā.*

Barakha<sup>31</sup> chāri-dasa bipina basi  
 Kari pitu-bachana-pramāna |  
 Ai<sup>32</sup> pāya puni dēkhihāū  
 Manu<sup>33</sup> jani karasi malāna<sup>34</sup> || 53<sup>35</sup> ||

*Chūpāī.*

Bachana binīta madhura Raghubara kō  
 Sara sama lagō mātu-ura kara kō ||  
 Sahami sūkhi suni sītali<sup>36</sup> bāni |  
 Jimi jawāsa paro<sup>37</sup> pāwasa-pāni ||  
 Kahi na jāi kachhu hridaya-bikhādū |  
 Manahū mṛigī suni<sup>38</sup> kōhari-nādū ||  
 Nayana sajala,<sup>39</sup> tana<sup>40</sup> thara thara  
 kāpi<sup>41</sup> ||  
 Mājahi khāi mina janū māpi<sup>42</sup> ||

1 dwāū.  
 2 nāyū.  
 3 Dinha.  
 4 chūmati.  
 5 jala.  
 6 lagāi.  
 7 Srawata.  
 8 suhāi.  
 9 Prēma-pramōda.  
 10 badana.  
 11 siwa.  
 12 Janma-lābha kahi (or lahi) awadha.  
 13 ihi.  
 14 chātaki-chātaka trīṣita.  
 15 ritu.  
 16 51.  
 17 anhāhū.  
 18 baṛi.  
 19 Here ends leaf 28 of the MS.  
 20 Shri.

21 Rāma-mana bhāwara.  
 22 Dharma.  
 23 dharmā.  
 24 baṛa.  
 25 Ayasu dēhu.  
 26 Jehi.  
 27 bhōrō.  
 28 Anāda mātu.  
 29 tōrō.  
 30 Barkha.  
 31 Āya.  
 32 Mana.  
 33 52.  
 34 sītala.  
 35 para.  
 36 janū sahame kari.  
 37 Salila.  
 38 tanu.  
 39 kāpi.  
 40 Mājā manahū mina kahā bṛat.

Dhāi dhiraju<sup>1</sup> sutā-badānu<sup>2</sup> nihārī |  
 Gadgada<sup>3</sup>-bachana kabhāti mahatāri ||  
 Tāta pitāhi tumhā<sup>4</sup> prāna-piārō |  
 Dekhi mudita nita charita tumhārō ||  
 Rāju<sup>5</sup> dōna kahū<sup>6</sup> subha dina sādā |  
 Kahou jāna bana kōhi aparādhā ||  
 Tāta sunāwahu mōhi nidānū |  
 Kō dina-kara-kula bhayou<sup>7</sup> kṛisānū ' ||

*Dōhā.*

Nirakhi Rāma-rukha sachiwa-suta.  
 Kāranu<sup>8</sup> kahou bujhāī |  
 Suni prasaygu<sup>9</sup> rahi mūka jimī<sup>10</sup>  
 Dasā barani nahi<sup>11</sup> jāī || 54<sup>12</sup> ||

*Chāṭupāī.*

likhi na sakāī<sup>13</sup> na kahi saka jāhū |  
 Duhō bhāti ura dārūna dāhū ||  
 likhata sudhā-kara, gā<sup>14</sup> likhi Rāhū |  
 Bidhi-gati bāma sadā saba kāhū ||  
 Dharama<sup>15</sup> -sanēha ubhaya matī ghōrī |  
 Bhāī gati sēpa chhuchhundari kōrī ||  
 likhū sutāhi karū<sup>16</sup> anurōdhū |  
 Dharamu<sup>17</sup> jāī aru bandhu-birōdhū ||  
 kahū jāna bana tāū baī<sup>18</sup> hānī |  
 Sapkaṭa sōcha bibasa<sup>19</sup> bhāī rānī ||  
 kahuri sumujhi tiya-dharamu<sup>20</sup> sayānī |  
 Rāmu Bharatu dou<sup>21</sup> sutā-sama jānī ||

Sarala subhāū<sup>22</sup> Rāma-mahatāri |  
 Bōlī bachana dhira dhari bhāri ||  
 ' Tāta, jāū bali, kinhehu<sup>23</sup> nikā |  
 Pitu-āyesu<sup>24</sup> saba dharama ka<sup>25</sup> tika ||

*Dōhā.*

Rāju<sup>26</sup> dōna kahi,<sup>27</sup> dīnha banu<sup>28</sup>  
 Mōhi na sō<sup>29</sup> dukha-lōsa |  
 Tumhā<sup>30</sup> binu Bharatahi bhū-patihi  
 Prajahi prachanḍa kalēsa || 55<sup>31</sup> ||

*Chāṭupāī.*

Jāū<sup>32</sup> kōwala pitu-āyesu<sup>33</sup> tātā |  
 Tāū jani jāhu jāni baī māta<sup>34</sup> ||  
 Jāū<sup>35</sup> pitu-mātu kahou<sup>36</sup> bana jānā |  
 Tāū kānana sata Awadha samānā ||  
 Pitu bana dōwa, mātu bana-dōwī |  
 Khaga mṛiga charana-sarōruha-sōwī ||  
 Antahu uchita nṛipahi bana-bāsū |  
 Baya bilōki biya hōī<sup>37</sup> harasū ||  
 Baīa<sup>38</sup> bhāgi banu,<sup>39</sup> Awadha abhāgi |  
 Jō<sup>40</sup> Raghu-bansa-tilaka tumhā<sup>41</sup>  
 tyāgi ||  
 Jāū<sup>42</sup> sutā kahū sāga mohi lēhū |  
 Tumharō bṛidaya hōī sandōhū ||  
 Pūta<sup>43</sup> parama priya tumhā<sup>44</sup> saba-hī kō |  
 Prāna prāna kō jiwana ji ke ||  
 Tō tumhā<sup>45</sup> kahahu mātu bana jāū |  
 Māī<sup>46</sup> suni bachana bāthi pachhitāū ||

<sup>1</sup> dhiraja.  
<sup>2</sup> badana.  
<sup>3</sup> Gadgada.  
<sup>4</sup> tuma.  
<sup>5</sup> Rāja.  
<sup>6</sup> kahū.  
<sup>7</sup> bhayāū.  
<sup>8</sup> kārana.  
<sup>9</sup> prasayga.  
<sup>10</sup> mūka-gati.  
<sup>11</sup> nahi.  
<sup>12</sup> 53.  
<sup>13</sup> sakahī. Here ends leaf 29 of MS.  
<sup>14</sup> likhi gā.  
<sup>15</sup> Dharmā.  
<sup>16</sup> hōī.  
<sup>17</sup> Dharmā.  
<sup>18</sup> baī.  
<sup>19</sup> bikala.  
<sup>20</sup> dharmā.  
<sup>21</sup> Rāma Bharata dwāū.  
<sup>22</sup> subhāwa.  
<sup>23</sup> kinheū

<sup>24</sup> āyasu.  
<sup>25</sup> dharmā ke.  
<sup>26</sup> Rāja.  
<sup>27</sup> kahū.  
<sup>28</sup> bana.  
<sup>29</sup> muhi na sōcha.  
<sup>30</sup> Tuma.  
<sup>31</sup> 54.  
<sup>32</sup> Jāū.  
<sup>33</sup> āyasu.  
<sup>34</sup> jāī bali māta  
<sup>35</sup> Jāū.  
<sup>36</sup> kahāī.  
<sup>37</sup> hōta.  
<sup>38</sup> Baīa.  
<sup>39</sup> bana.  
<sup>40</sup> Jāū.  
<sup>41</sup> tuma.  
<sup>42</sup> Jāū.  
<sup>43</sup> Putra.  
<sup>44</sup> tuma.  
<sup>45</sup> Tuma.  
<sup>46</sup> Māī.

*Dohā.*

Ehi<sup>1</sup> bichāri nahi<sup>2</sup> karāḥ haṭha.  
 Jhūṭha sanēhu baḍhā<sup>3</sup> |  
 Māni mātu kara<sup>4</sup> nāta bali  
 Surati bisari jani jāi || 56<sup>5</sup> ||

*Chāṭpāī.*

Dōwa pītara saba tumhahi gosā<sup>6</sup> |  
 Rākhahū<sup>7</sup> palaka nayana ki nāī ||  
 Awadhi ambu, priya parijane minā |  
 Tumha<sup>8</sup> karunā-<sup>9</sup>kara dharama-  
 dhurinā ||

Asa bichāri soī karahu upāi |  
 Saba-hi jiata jēhi<sup>10</sup> bhūṭahu āī ||  
 Jāhu sukhōna banahi bali jāū |  
 Kari anātha jana parijana gūū ||  
 Saba kara āju sukṛita phala bitā |  
 Bhayou karālu kālū<sup>11</sup> biparitā<sup>12</sup> ||  
 Bahu-bidhi bilapi charana lapaṭāni |  
 Parama abhūgini āpuhi jāni ||  
 Dārūna dusaha dāhu<sup>13</sup> ura byāpā |  
 Barani na jāhī<sup>14</sup> bilāpa-kalāpū ||  
 Rāma uṭhāī mātu ura lāī<sup>15</sup> |  
 Kahi mṛidu bachana bahuri  
 samujhāī<sup>16</sup> ||

*Dohā.*

Samāchāra tohi samaya sun  
 Siya uṭhi akulāī |  
 Jāī sāsū-pada-kamala-yuga<sup>17</sup>  
 Bandi bāṭhi sira<sup>18</sup> nāī || 57<sup>19</sup> ||

*Chāṭpāī.*

Dinhi<sup>20</sup> asisa sāsū mṛidu bāni |  
 Ati sukumāri dōkhi akulāni ||

Bhūṭhi namita mukha sōchati SITA |  
 Rūpa-rāsi pati-prōma-punitā ||  
 'Chalana chahata bana jiwana-nāthū<sup>21</sup> |  
 Kehi sukṛiti<sup>22</sup> sana hōlhi sāthū<sup>23</sup> ||  
 KI tanu-prāna, ki kōwala prānā |  
 Bidhi karatabu<sup>24</sup> kachhu jāī<sup>25</sup> na  
 jānā<sup>26</sup> ||  
 Chāru charana-nakha lōkhati dharani |  
 Nūpura mukhera madhura kabi  
 barani ||  
 Manahū prōma-basa binati karali |  
 'Hamahi Siya-pada jani  
 pariharahi<sup>27</sup> ||  
 Mañju bilōchana mōchati bāri |  
 Bōli dōkhi<sup>28</sup> Rāma-mahatāri ||  
 'Tāta sunahu Siya ati sukumāri |  
 Sāsū sasura parijanahi piāri<sup>29</sup> ||

*Dohā.*

Pitā Janaka bhūpāla-maṇi  
 Sasura bhānu-kula-bhānu |  
 Pati rawi-kula-kāirawa-bipina  
 Bidhu guna-rūpa-nidhānu || 58<sup>30</sup> ||

*Chāṭpāī.*

Māī puni putra-badhū priya pāī |  
 Rūpa-rāsi guna-sila suhāī ||  
 Nayana-putari kari<sup>31</sup> priti baḍhā<sup>32</sup> |  
 Rākhōū prāna Jānakhi lāī ||  
 Kalapa-bōli<sup>33</sup> jimi bahu bidhi lāī |  
 Stchi sanōha-salila pratipālī ||  
 Phūlata phalata bhayou<sup>34</sup> bidhi bāmā |  
 Jāni na jāī kāha parināmā ||  
 Palāga-piṭha taji gōda hiḍōrā |  
 Siya na dinba<sup>35</sup> pagu awani kathōrā

<sup>1</sup> Yaha.<sup>2</sup> nahi. Hero ends leaf 30 of the MS.<sup>3</sup> sanōha baḍhāi.<sup>4</sup> kō.<sup>5</sup> 56.<sup>6</sup> tumahi gosāī.<sup>7</sup> Rākhahu.<sup>8</sup> Tuma.<sup>9</sup> dhama.<sup>10</sup> jiyata jehi.<sup>11</sup> Bhayō karāla kāla.<sup>12</sup> dāha.<sup>13</sup> jāī.<sup>14</sup> lāwā.<sup>15</sup> bahuta samujhāwā.<sup>16</sup> paga-kamala-yuga.<sup>17</sup> sira.<sup>18</sup> 56.<sup>19</sup> Dinha.<sup>20</sup> nāthā.<sup>21</sup> Kawana sukṛita.<sup>22</sup> sāthā.<sup>23</sup> karataba.<sup>24</sup> jāta.<sup>25</sup> Hero ends leaf 31 of MS<sup>26</sup> parijanahi pyāri<sup>27</sup> 57.<sup>28</sup> iwa.<sup>29</sup> barhāī.<sup>30</sup> Kalpa-bōli.<sup>31</sup> bhayō.<sup>32</sup> dina.

Jiana-mūri<sup>1</sup> jimi jogawata<sup>2</sup> rahañ<sup>3</sup> |  
 Dīpa-bāti nahi<sup>4</sup> tārana kahañ<sup>5</sup> ||  
 So<sup>6</sup> Siya chhalana chahati bana sāthā |  
 Āyesu<sup>7</sup> kāha<sup>8</sup> hōi Raghu-nāthā ||  
 Chanda<sup>9</sup>-kirana-rasa-rasika chakōri |  
 Ravi-rukha nayana sakāi kimi jōri ||

*Dōhā.*

Kari kēhari nisi-chara charahī  
 Duṣṭa jantu bana bhūri |  
 Bikha-bāṭikā ki sōha suta  
 Sabhaga sājīwani<sup>10</sup> mūri || 59<sup>11</sup> ||

*Chāṭpāṭī.*

Bana hita kōla kirāta-kisōri |  
 Rachī Birañōhi bikhaya-sukha<sup>12</sup>.  
 bhōri ||  
 Pāhana-kṛimi jimi kaṭhina subhāu |  
 Tinahi kalēsu<sup>13</sup> na kānana kāu ||  
 Kā tāpasa-tiya kānana jōgū<sup>14</sup> |  
 Jinha<sup>15</sup> tapa-hōtu tajā saba bhōgū ||  
 Siya bana basihi tāta kehi bhāṭi<sup>16</sup> |  
 Chitra-likhita kapi dēkhi dēratī ||  
 Sura-sara-subhaga-banaja-bana-chārī |  
 Dābara-jōgū<sup>17</sup>-ki hansa-kumārī'

### *Conclusion of the Kis'kindhā Kāṇḍ<sup>18</sup> (Bandras MS.).*

(The two following extracts are given for the sake of the colophons.)

*Chhand.<sup>19</sup>*

Jō sunata gāwata kahata sa)mujhata  
 parama pada nara pāwai |  
 Raghu-bira-pada-pāthōja madhu-kara  
 Dāsa Tulasi gāwai ||

*Dōhā.*

Bawa-bhēkha-ja-Raghu-nātha-jasu<sup>20</sup>  
 Sunahi jō nara aru nārī |  
 Inha kara sakala manōratha  
 Siddha karahī Trisirā-'ri<sup>21</sup> ||

*Sōraṭhā.*

Nilōtpalā tana<sup>22</sup> syāma  
 Kāma kōṭi sōbhā adhika |  
 Sunia<sup>23</sup> tāsu guna-grāma  
 Jāsu nāma agha-khaga-badhika || 30<sup>24</sup>  
 Iti Çri<sup>25</sup>-Rāma-charita-mānasō saka-  
 la-kali-kaluṣa-vidhvamsanē, Visuddha  
 (sic)-santōṣa-sampādinī<sup>26</sup>-nāma chatur-  
 thas sōpānaḥ samāptaḥ || Çubham  
 astu<sup>27</sup> || Sambat 1704 samaō, Pāukha-  
 shūdi-dwārasi<sup>28</sup> likhitam Raghutivārī  
 Kāsyāmī ||

<sup>1</sup> Jiwana-mūri.

<sup>2</sup> jogawati.

<sup>3</sup> rahañ.

<sup>4</sup> nahi.

<sup>5</sup> kahañ.

<sup>6</sup> So.

<sup>7</sup> Āyasu.

<sup>8</sup> kahā.

<sup>9</sup> Chandra.

<sup>10</sup> sajiwana.

<sup>11</sup> 58.

<sup>12</sup> rasa.

<sup>13</sup> Tinahi kalēsa.

<sup>14</sup> jōgū.

<sup>15</sup> Jina.

<sup>16</sup> bhāṭi.

<sup>17</sup> yōga.

<sup>18</sup> These are the names of the *kāṇḍa* given in the printed edition. Tulsi-  
 s, it will be seen, gave other names.

<sup>19</sup> Passages in the Chhand metres are always in highly Sanskritized style, and hence are seldom altered in the printed texts.

<sup>20</sup> jasa.

<sup>21</sup> Tripurā-'ri.

<sup>22</sup> tanu.

<sup>23</sup> Suniya.

<sup>24</sup> System of numbering different from that of the printed text, which here has 2.

<sup>25</sup> In Sanskrit passages, I transliterate  $\text{ॠ}$  by Ç; in Gaudian passages, by Śā.

<sup>26</sup> vimala-vāirāgya-sampādanō.

<sup>27</sup> Çubham astu | Siddhir astu.

<sup>28</sup> A very interesting form. This date is of course omitted in the printed editions.

*Conclusion of the Layka Kāṇḍ (Banāras MS.).*

*Chhand.*

(Mati-manda Tulasi) Dēsa sō Prabhu  
mōha-basa bisarāiyō ||  
Yaha Rāwanā-ri-charitra pāwana  
Rāma-pada-rati-prada sadā |  
Kāmā-di-hara bigyāna-kara sura-  
siddha-muni gāwahī mudā ||

*Dōhā.*

Samara-bijaya Raghu-mani-charita'  
Sunahī je sadā sujāna² |  
Bijaya bibēka bibhūti nita  
Tinahī³ dēhī Bhagawāna ||

Yaha Kali-kāla mala-<sup>1</sup>yatana  
Mana kari dōkhu bichāra |  
Shri Raghu-nāyaka-nāmu⁴ taji  
Nahi kachhu āna adhāra⁵ || 120⁶ ||  
Iti Çri-Rāma-charita-mānasō sakala  
kali-kaluṣa-vidhvāsanō, Vimala-vij  
jāna-sampādin⁷-nāma ṣaṣṭhas sōpānal  
samāptah⁸ || Çubham astu || Samba  
1704 samāō || Māgha-sūdi pratipa  
likhitam Raghutivāri Kāsyām (P) Lōlā  
(r)ka samipō (sic) || Çri-Rāmō jayati ||  
Çri-Viçva-nāthāya namaḥ || Çri-Vin  
du-mādhavaō (P sic) namaḥ ||

II.—OTHER VERSIONS OF THE RĀMA LEGEND.

In addition to the various poems of Tul'sī Dās, a number of works have been written by later authors dealing with the same subject. The following are those with which I am acquainted:—

(1) A Rāmāyan was written by *Chintāmani Tripāthī* (143).

(2) *Mān Dās* (172) wrote the *Rām Charitr'*, founded on the *Rāmāyaṇa* of *Valmiki* and on the *Hanuman Nāṭaka*.

(3) *Bhag'want Rāy*, the *Khilchī* (333), wrote a Rāmāyan.

(4) *Sambhu Nath* (357) wrote a Rāmāyan entitled *Rām Bilās*.

(5) *Gulāb Singh* (486) wrote a Vedantic Rāmāyan (whatever that may mean).

(6) *Gaj'rāj Upādhyā* (585) wrote a Rāmāyan.

(7) *Sahaj Rām* (592) wrote a

Rāmāyan, founded on the *Raghu varṇa* and on the *Hanuman Nāṭaka*.

(8) *Sanjkar Tripāthī* (613) wrote a Rāmāyan in Kabitta metres.

(9) *Iswari Par'sād Tripāthī* (678) wrote a translation of the *Rāmāyaṇa* of *Valmiki*.

(10) *Chandr' Jhā* (686) wrote a Rāmāyan in the Maithili dialect.

(11) *Janaki Par'sād* (689) wrote a *Rām-nibās Rāmāyan*.

(12) *Samar Singh* (711) wrote a *Rāmāyan*.

(13) *Pūran Chand Jāth* (829) wrote the *Rām Rahasya Rāmāyan*.

The above list does not include the many works dealing with one or more detached episodes of the Rāma legend; nor does it include the countless Rāmāyans in prose and verse which have been issued of late years. Of these the best in language and style is the (14) *Rām Kathā* of the late *Paṇḍit Chhōṭa Rām Tiwārī* (No. 706).

<sup>1</sup> Samara-bijaya Raghubīra kō.

<sup>2</sup> Charita je sunahī sujāna.

<sup>3</sup> Tinahī.

<sup>4</sup> -nātha-nāma.

<sup>5</sup> Nāhi na na.

<sup>6</sup> 118.

<sup>7</sup> vimala-jāna-sampādanō.

<sup>8</sup> Printed editions omit all after this

## CHAPTER VII.

## THE ARS POETICA. [1580—1692 A.D.]

THE end of the sixteenth century and the whole of the seventeenth century, a period corresponding closely with the supremacy of the Mughal empire, presents a remarkable array of poetic talent. Within this period the most prominent figures not already dealt with are *Kesab Dās*, *Chintāmanī Tripathī*, and *Bihārī Lāl*. *Kesab* and *Chintāmanī* are the most salient examples of a school founded by the first of these authors which devoted itself to the technical development of the art of poetry; and this group will alone be considered in the present chapter. The next chapter will deal with the remaining poets of the seventeenth century.

134. **केसब दास सनाढ्य मिसर**, *Kesab Dās Sanāḍhya Misar*, of *Bundel'khaṇḍ*. Fl. 1580 A.D.

Nir., Sun., Sat., Rāg. His original home was in *Jeh'ri*, but he visited king *Madhukar Shāh*, of *Uṛ'chhā*, and received much honour from him. Subsequently king *Indar'jit* (No. 136), *Madhukar's* son, endowed him with twenty-one villages, whereupon he and his family finally settled in *Uṛ'chhā*. He was the first poet to describe in the vernacular (in his *Kabī-priyā* (Rāg.)), a work which subsequent writers have frequently imitated), the ten constituents (सङ्घ) of a poem. His first important work was the *Bigyān Gitā*, which he wrote under the name of *Madhukar Shāh*. Then he wrote the *Kabī-priyā* for *Par'bīn Rāi Pātūrī* (No. 137). This was followed by the *Rām-chandrikā* (Rāg.) under the name of king *Indar'jit*. He also wrote the learned *Rasik-priyā* (Rāg.) on composition (साहित्य) and the *Rām-alaṅkṛit-māñjarī* on prosody.

Commentaries on the *Kabī-priyā* were written by (1) *Sar'dār* (571), (2) *Nārāyan Rāy* (572), (3) *Phā'phā Rāw* (578), (4) *Hari* (761); on the *Rām-chandrikā* by (1) *Jānaki Par'sād* (577), (2) *Dhanī Rām* (578); and on the *Rasik-priyā* by (1) *Saratī Misar* (326), (2) *Ya'qub Khān* (394), (3) *Isuf Khān* (421), (4) *Sar'dār* (571), (5) *Hari Jan* (575).

When the emperor *Ak'bar* fined king *Indar'jit* ten million rupees for disobedience and revolt because *Par'bin Rāi Pātūrī* did not appear in his (*Ak'bar's*) court, *Kēsab Dās* had a secret audience with *Rāja Bir'bal* (No. 106), the emperor's, minister, and recited the well-known lines ending *दियो करतारो दुई करतारो* (given in *Sib Singh Sarbj*, pp. 31, 32). *Rāja Bir'bal* was much pleased with them and got the fine remitted, but *Par'bin Rāi Pātūrī* had nevertheless to appear in court.

135. बलिभद्रः सनाढ्यः मिसर, *Balibhadr' Sanādhya Misar*, of *Ur'chhā*, in *Bundel'khaṇḍ*. Fl. 1580 A.D.

He was brother of *Kēsab Dās*. His *Nakh'sikh* (see note to No. 87) is admitted by all poets to be a standard work. He also wrote a commentary on the *Bhāgavata Pūrāṇa*. His *Nakh'sikh* has a commentary by *Par'tap Sāhī* (No. 149), and another by an anonymous poet of *Uniyārā* (No. 660).

136. इन्द्रजीत सिंह, *Rāja Indar'jit Singh*, the Bundel of *Ur'chhā*, in *Bundel'khaṇḍ*. Fl. 1580 A.D.

Rāg. As a poet he wrote under the name of *Dhiraaj Narind*, *Kēsab Dās Sanādhya Misar* (No. 134) the poet, and *Par'bin Rāi Pātūrī* (No. 137) the poetess, attended his court. See these names for the account of an adventure he had with the emperor *Ak'bar*.

137. परंबीन राइ पातुरी, *Par'bin Rāi Pātūrī*, the courtesan of *Ur'chhā*, in *Bundel'khaṇḍ*. Fl. 1580 A.D.

*Kēsab Dās* (No. 134) composed his *Kabi-priyā* in honour of this courtesan, and in its dedication highly honoured her. She was authoress of numerous short poems which have a great reputation. She attended the court of king *Indar'jit* (No. 136), and the emperor *Ak'bar*, hearing of her fame, summoned her to him. *Indar'jit* refused to allow her to go, and thereupon *Ak'bar* fined him ten million rupees as a rebel. *Kēsab Dās* repaired to *Ak'bar's* court, and interceding through *Bir'bal* (No. 106) got the fine remitted. *Par'bin* had, however, to appear before *Ak'bar*, and after giving a sample of her learning was allowed to depart. The whole interview is poetically described by *Sib Singh*, p. 448.

138. बाल क्रिष्णन त्रिपाठी, *Bal Krish'n Tripāthī*. Fl. 1600 A.D.

He was son of *Balibhadr'*, nephew of *Kesab Dās*, and brother of *Kāśī Nāth*. He was the author of a good prosody entitled *Ras-chandrikā*.

There is another poet of the name *Bāl Krish'n*, of whom I know no particulars.

139. कासी नाथ कवि, the poet *Kāśī Nāth*. Fl. 1600 A.D.

A graceful poet. He was son of *Balibhadr'*, nephew of *Kesab Dās*, and brother of *Bal Krish'n Tripāthī*.

140. देव दत्त, *Dev Datt' alias Deb Kabī*, the Brāhman of *Samānēgāw*, district *Mān'purī*. B. 1604 A.D.

According to Native opinion he was the greatest poet of his time, and indeed one of the great poets of India. He is said to have written no less than seventy different works. The following are those which are best known:—(1) *Prēm Tarang*, (2) *Bhāw-bilās*, (3) *Ras-bilās*, (4) *Rasānand-laharī*, (5) *Sujān-binōd*, (6) *Kābya-rasāyan* [a treatise on prosody (*piygal*) and rhetoric (*alaykār*)], (7) *Ashṭa-jām* (Rāg.) (printed), (8) *Deb-māyā Prapañch* (a play), (9) *Prēm-dīpikā*, (10) *Sumil-binōd*, (11) *Rādhikā-bilās*. Garcin de Tassy (i, 157), quoting from Ward, (ii, 480), calls him *Deb Rāj*, and says that he is author of a *Nakh'sikh* (see note to No. 87), which is probably one of the above-mentioned works.

141. हरी राम, *Harī Rām*. B. 1623 A.D.

The author of a *Nakh'sikh* (see note to No. 87). Possibly the same as a *Harī Rām Kabī*, the author of a *Pingal* (Rāg.), or treatise on prosody, mentioned by Sib Singh as B. (P Fl.) 1651 A.D.

142. सुन्दर दास कवि, the poet *Sundar Dās*, a Brāhman of *Gwāliyar*. Fl. 1631 A.D.

Nir., Sun. He attended the court of the emperor *Shāh Jahān*. He was first given the title of *Kabī Rāy*, and afterwards of *Mahā Kabī Rāy*. His principal work is on composition, and is entitled *Sundar Sringār*, a work on lovers. He was also author of a Braj Bhākhā translation of the *Singhāsān Battīsī* (Rāg.), the origin of *Lallā Jī Lāl's*



Hindustāni version, and of a philosophical work entitled *Gyān Samudra*. Garcin de Tassy (i, 482) suggests that he may also have been the author of a work entitled *Sundar Bidya*.

143. चिन्तामनि त्रिपाठी, *Chintāmanī Tripāṭhī*, of *Ṭik'māpur*, district *Kānh'pur*. Fl. 1650 A.D.

Nir., Sat. He is counted as one of the great masters of vernacular composition (साहित्य). The legend in the *Dōṣb* is that his father used continually to visit a shrine of *Dēvi* and worship her. The shrine is still shown at a distance of a mile from *Ṭik'māpur*. One day the goddess, being pleased at his devotion, appeared to him, and showing him four skulls promised that they should all be born as sons to him. As a matter of fact so it turned out, and he obtained four sons, viz. (1) *Chintāmanī*, (2) *Bhukhan*, (3) *Matī Rām*, and (4) *Jaṭā Saṅhar* alias *Nīl Kaṅṭh*. Of these, the last obtained the blessing of a saint and became a poet. The other three studied Sanskrit and became so learned that it is said that their fame will remain to the end of the world. From *Matī Rām* were descended *Sital* and *Bihārī Lāl*, who were alive in 1844 A.D., and *Rām Dīn*. *Chintāmanī* attended for a long time the court of *Bhōmalā Makarand Shāh*, of the solar race at *Nāg'pur*. Under his name he composed an important treatise on prosody entitled *Chhand-bichār*. He also wrote the (2) *Kābya-bibek*, (3) *Kabl-kul Kalpa-taru*, (4) *Kābya-par'hās*, and (5) a *Rāmāyan*. The last is an excellent work in *Kabitta* and other metres. Amongst his patrons were *Rudr' Sāhī*, the *Sulāṅki*, the emperor *Shāh Jahān* (1628—1658), and *Jain Dīn Aḥ'mad* (No. 144). He often wrote under the *nom de guerre* of *Manī Lāl*. He is possibly the same as another *Chintāmanī*, also mentioned by *Sib Singh*.

144. जैन दीन अहमद, *Jāin Dīn Aḥ'mad*. B. 1670 (?) A.D.

He was a poet himself, and also a great patron of poets. Amongst his *protegés* may be mentioned *Chintāmanī Tripāṭhī* (No. 143), of *Ṭik'māpur*.

145. भूखन त्रिपाठी, *Bhukhan Tripāṭhī*, of *Ṭik'māpur*, district *Kānh'pur*. Fl. 1660 A.D.

Nir., Haj., Rāg. He was brother of *Chintāmanī Tripāṭhī* (No. 143), and excelled in the tragic, heroic, and terrible styles. At first he

attended for six months the court of king *Chhatr' Sāl* (No. 197), of *Par'nā* (*Pannā*). Thence he went to *Sib Rāj*, the *Sulajhī*, of *Sitārā*, where he was much honoured and received many times enormous presents for his works. On one occasion he got as much as five elephants and twenty-five thousand rupees for a single poem. His poems in honour of *Sib Rāj* are the most famous of their class. Having exploited this monarch he returned home, and on his way passed through *Par'nā*. *Chhatr' Sāl*, feeling himself quite unable to reward the poet as *Sib Rāj* had done, instead of giving him money, helped with his own shoulder to carry him in his palankeen on his way. This occurrence is the origin of some of the poet's most famous verses. After resting at home *Bhūkhan* set out on a tour through *Rāj'putānā*, proclaiming the glory of *Sib Rāj*. He finally found himself at *Kumāñ*, and recited a verse in honour of the king of the place. The king imagined that *Bhūkhan* had come to look for a reward, and that all the story of his having been enriched by *Sib Rāj* was pure invention: so he offered him a handsome present of elephants, horses, and money. To this *Bhūkhan* replied:—"I hunger<sup>1</sup> not for this. I came only to learn if *Sib Rāj's* fame had penetrated here or not."

His principal works are (1) *Sib Rāj Bhūkhan*, (2) *Bhūkhan Hajārā*, (3) *Bhūkhan Ullās*, and (4) *Dakhan Ullās*. Seventy short pieces by him in all styles are included in the *Hajārā* of *Kalidās Tribedi*.

**146. मति राम त्रिपाठी, *Matī Rām Tripāṭhī*, of *Tik'mā-*  
*pur*, district *Kānh'pur*. Fl. cir. 1650—1682 A.D.**

*Nir.*, *Rāg.*, *Sun.*, *Sat.* He was brother of *Chintāmani Tripāṭhī* (No. 143). He led a wandering life, going from one royal court to another.

His best works are (1) *Lalit Lalām*, a work on rhetoric, which he wrote in the name of *Rāw Bhāw Singh*, of *Bāndī* (1658—1682; cf. *Ind.* ii, 489; *Calc.* ed ii, 527); (2) *Chhand Sār*, a treatise on prosody, in the name of *Fatih Sāhī*, the *Bundclā* of *Srinagar*; and (3) *Ras Rāj* (*Rāg.*), a treatise on lovers. See *Garcin de Tassy*, i, 332.

**147. सम्भु नाथ सिङ्घ, *Rāja Sambhu Nāth Singh Sulajhī*  
*alias Sambhu Kabī, alias Nāth Kabī, alias Nrip Sambhu*, of *Sitārā*.  
Fl. cir. 1650.**

<sup>1</sup> This (रस को चर भूख नहीं) is a pun on the poet's name भूखण ।

Sun., Sat. Not only a patron of poets, but author of an admired work. It is in the erotic style, and is called *Kābya Nirāñi*. It is considered the best work on lovers extant. He was a great friend of *Matī Rām Tripāṭhi* (No. 146).

148. नील कण्ठ त्रिपाठी, *Nil Kanṭh Tripāṭhi*, alias *Jata Saṅkar*, of *Jik'mpāur*, district *Kānh'pur*. Fl. cir. 1650 A.D.

Nir., Sat. A brother of *Chintāmani Tripāṭhi* (No. 143). No complete works by him are known to be extant.

149. परन्ताप साहि, the bard *Par'tāp Sāhi*,<sup>1</sup> of *Bundel'khaṇḍ*. Fl. 1633 (P) A.D.

He was son of the poet *Rat'nēs* (No. 199), and attended the court of king *Chhatr' Sāl* (No. 197), of *Par'nā* (*Pannā*). He wrote a work on vernacular composition (भाषा साहित्य) entitled *Kābya Bilās*. At the suggestion of *Bikram Sāhi* he wrote a commentary to the *Bhākhā Bhūkhan* and to the *Nakh'sikh* (see note to No. 87) of *Balibhadr'* (No. 135). Another work of his is entitled the *Bigyārthakāumudī*. I do not know the work here entitled *Bhākhā Bhūkhan*. The only work of that name with which I am acquainted was written by *Jas'want Singh* (No. 377) at the end of the eighteenth century, and has been frequently commentated on. Who the *Bikram Sāhi* referred to above is I do not know. He cannot be the well-known *Bikram Sāhi* of *Char'khāri* (No. 514) if the account given above, which is that given in the *Sib Singh Sarāj*, is correct. *Bikram* of *Char'khāri* flourished in 1804 A.D. If he is the man referred to, then the poet cannot have attended the court of *Chhatr' Sāl* (fl. 1650), and the *Bhākhā Bhūkhan* referred to was probably that by *Jas'want Singh*. The matter being doubtful, I place *Par'tāp* provisionally here.

150. स्रीपति कवि, the poet *Sripati*, of *Par'yāg'pur*, district *Bahirālch*. B. 1643 A.D.

<sup>1</sup> This word *Sāhi* or *Shāhi* is the same as *Shah*, but is an older form, preserving in its final *i* a trace of the ending *ya* in the Zend *kašdyathiya*, which has disappeared in the modern Persian *Shāh*. See *Zoroastrian Deities on Indo-Scythic Coins*, by A. Stein, reprinted from *The Oriental and Babylonian Record*, August 1887, p. 9.

Sūd., Sun. He is counted as one of the masters of vernacular composition. His most famous works are (1) the *Kābya Kalpa-drum*, (2) *Kābya Sarōj*, (3) *Srīpati Sarōj*.

151. सरस्वती कवीन्द्र, *Saraswati*, the poet-laureate, a Brāhman of *Banāras*. Fl. 1650 A.D.

He was learned in Sanskrit composition (साहित्य), and at the instance of the emperor *Shāh Jahān* (1628—1658) he took to writing poems in the vernacular. His principal work of this nature was the *Kabīndra-kalpa-latā*, in which there are many poems in praise of prince *Dārā Shukōh* and the *Begam Sāhib*.

152. सिब नाथ कवि, the poet *Sib Nāth*, of *Bundāl'khaṇḍ*. Fl. 1660 A.D.

He attended the court of Rājā *Jagat Singh* Bundelā, the son of *Chhatr' Sāl* (No. 197), of *Par'nā* (*Pannā*), and was the author of a work on poetry entitled *Ras Rañjan*. The above is *Sib Singh's* account; but, according to *Tod*, *Chhatr' Sāl*, the Bundelā, had no son named *Jagat*. See *Tod's Rājāsthān*, ii, 491; *Calc. ed.* ii, 527. *Hunter's Gazetteer*, s.v. *Jaitpur*, mentions a *Jagatrāj*, son of *Chhatr' Sāl*. The *Rep. Arch. Sur. Ind.* xvii, 106, gives some verses by a poet named *Sib* (or *Shiu*) *Patī*, who lived about the same time.

153. तुलसी कवि, the poet *Tul'sī*, the son of *Jadu Rāy*. Fl. 1655.

He was only a mediocre poet himself, but he compiled in 1655 A.D. an excellent anthology, entitled the *Kabī-mālā*. It includes poems by seventy-five different poets, dating from *Sambat* 1500 (A.D. 1443) down to *Sambat* 1700 (A.D. 1643).

154. मण्डन कवि, the poet *Maṇḍan*, of *Jāt'pur*, in *Bundāl'khaṇḍ*. B. 1659.

*Nir.*, Sun. He attended the court of king *Maggad Singh*. He wrote three works on composition (साहित्य), entitled (1) *Ras Ratnāball*, (2) *Ras Bilās*, and (3) *Nān Pachāsā*.

155. रतन कवि, the poet *Ratan*. B. 1681 A.D.

He attended the court of *Sabhā Sāhi*, (cf. No. 346), Raja of *Par'nā* (*Pannā*), and translated the *Rasa Manjarī* into the vernacular. Probably the same as the poet *Rātan*, of *Srinagar*, in *Bundel'khand*, who attended the court of *Rāja Fat'h Sāhi*, the Bundelā of *Srinagar*. Under this king's name he composed two works on vernacular composition, entitled *Phatshāh Bhūkhan* and *Phatā Par'kās* respectively. Mr. Whish, Deputy Commissioner of *Hamir'pur*, informs me that *Fat'h Sāhi* was a descendant of *Chhattr' Sāl* (No. 197), but never came to the throne.

156. **मुरली धर कवि**, the poet *Mur'li Dhar*. B. (PFL) 1683 A.D.

Haj., Sun. Probably the same as a *Mur'li Kabi* in Rāg., and as a *Mur'li Dhar Kabi* mentioned by *Sib Singh* (without date) as joint author with *Sri Dhar* (No. 157) of a work on prosody entitled *Kabi Binōd*.

157. **स्री धर कवि**, the poet *Sri Dhar*. Fl. (P) 1683 A.D.

Sun. Joint author with *Mur'li Dhar* (No. 156) of a prosody entitled *Kabi Binōd*.

158. **बारन कवि**, the poet *Bāran*, of *Bhūpāl*. B. 1683 A.D.

He attended the court of *Shujāu'l Shāh Nawāb*, of *Rāj'garh*. He wrote a highly esteemed work on composition (वाचिन्) entitled *Rasik Bilās*.

159. **कालिदास त्रिवेदी**, *Kalidās Tribedī*, of *Ban'parā*, in the *Dōāb*. Fl. cir. 1700 A.D.

Nir., Sat. He was an excellent and famous poet of the *Dōāb*. At first he remained for many years in attendance on the emperor *Āurang'zeb* in *Gōkul'kuṇḍā* and other places in the *Doocan*. Thereafter he lived with king *Jogājīt Singh* *Raghubansī*, of *Jambū*, and under his name composed a fine work entitled the *Badhā-binōd*. His best known work is an anthology entitled the *Kālidās Hajārā* (quoted in this work as 'Haj.'), in which he has included a thousand poems by two hundred and twelve poets dating from A.D. 1423

down to A.D. 1718. Sib Singh states that he has derived great assistance from this work in writing his *Sarōj* (which indeed appears to be the fact). He adds that he has in his library a splendid work by the same author entitled *Jañjīrāband*.

His son was *Uday Nāth Kabindr'* (No. 334), and his grandson the poet *Dalah* (No. 358), both celebrated authors.

**160. सुख देव मिसर, *Sukh Deb Misar*, the Kabirāj or poet-laureate, of *Kampilā*. Fl. cir. 1700 A.D.**

Nir., Sat., Sun. He is counted as one of the masters of vernacular composition. He attended the court of Rājā *Rāj Singh*, son of Rājā *Arjun Singh*, of *Gāūr*, and obtained from him the title of Kabirāj or poet-laureate. There he wrote a treatise on prosody entitled *Brit Bichār*, which is considered to be the best of all works of its kind. Thence he went to the court of Rājā *Himmat Singh*, of *Amēthl*, where he wrote another prosody entitled *Chhand Bichār*. Thence he repaired to Nawāb *Fāzil 'Alī Khān*, minister of *Āurang'zeb*, where he wrote a famous work on vernacular composition (साहित्य) entitled *Phājil Alī Par'kās* (attributed by Garcin de Tassy, i, 479, but with hesitation, to one *Sukdeb*, quoting from Ward, *A View, etc.*, ii, 481). He was also author of the *Adhyātma Par'kās* and the *Das'rath Rāy*. His most famous pupil was *Jāi Deb* (No. 161), of *Kampilā*. Cf. No. 661.

**161. जै देव कवि, the poet *Jāi Deb*, of *Kampilā*. Fl. cir. 1700 A.D.**

He attended the court of Nawāb *Fāzil 'Alī Khān*, and was a pupil of *Sukh Deb Misar* (No. 160), of *Kampilā*.

**162. नाथ, *Nāth*. Fl. cir. 1700 A.D.**

? Sun. He attended the court of *Fāzil 'Alī Khān*. He is possibly the same as a *Nāth Kabi* who attended the court of *Bhag'want Rāy, Khichl* (No. 333), who died 1760. (Cf. Nos. 68, 147, 440, 632, and 850.)

## CHAPTER VIII.

## OTHER SUCCESSORS OF TUL'SI DAS. [1600—1700 A.D.]

## Part I.—Religious Poets.

[Arranged as far as possible in order of date.]

163. दादू, *Dādū*, the cotton-carder, of *Narān*, in *Āj'mēr*. Fl. 1600 A.D.

The founder of the *Dādū* Panthī sect. He was born at *Ahmadābad*, but in his twelfth year removed to *Sāmbhar*. He finally settled at *Narān*, a place about four *kōs* from *Sāmbhar*, where he received his inspiration. His principal works are the *Dādū kī Bānī* and the *Dādū Panthī Granth*. The latter has been translated by Lieut. G. R. Siddons in the *J. A. S. B.*, vi, pp. 480 and 750. See Wilson, *Religious Sects of the Hindūs*, i, 103, and Garcin de Tassy. One of his disciples was *Sundar*, the author of the *Sundar Saṅkhyā*. The *Bānī* extends to 20,000 lines. *Dādū's* life by *Jan Gōpāl* runs to 3,000 lines. Fifty-two disciples spread his doctrines throughout *Rāj'putānā* and *Āj'mēr*, each of them leaving a large collection of religious verse. Thus, the poems and hymnology of *Garīb Dās* are said to amount to 32,000 lines; *Jānsā* is stated to have composed 1,24,000 lines; *Par'yāg Dās*, 48,000 lines; *Rajab Jī*, 72,000; *Bakh'nā Jī*, 20,000 lines; *Saṅhar Dās*, 4,400; *Bābā Ban'wārī Dās*, 12,000 lines; *Sundar Dās*, 1,20,000 lines; and *Mādhō Dās*, 68,000 lines. See *Memorandum on Bhāshā Literature* by John Traill, of *Jāipur*: 1884.

164. सुन्दर दास कवि, the poet *Sundar Dās*, of *Mewār*. Fl. cir. 1620 A.D.

He was a disciple of *Dādū* (No. 163) and wrote a quietistic work entitled *Sundar Saṅkhyā*.

165. सेनापति कवि, the poet *Senāpatī*, of *Brindāban*, in *Braj*. B. 1623 A.D.

Haj., Sūd. He was a devotee at *Brindāban*, and was the author of a standard work entitled *Kābya Kalpadrum*.

166. श्री धर कवि, the poet *Sri Dhar*, of *Rāj'putānā*. B. 1623 A.D.

Sūd (?). The author of a work dealing with *Durgā*, entitled *Bhawāni Chhand*.

167. प्रान नाथ, *Prān Nāth*, the Chhattri of *Par'nā* (*Pannā*), in *Bundel'khaṇḍ*. Fl. 1650.

The founder of the *Prān'nāthi* sect, an attempt at uniting the Hindū and Musalmān religions. He attended the court of *Chhatt'r' Sāl* (fl. 1650), of *Par'nā* (*Pannā*) (No. 197). See *Growse*, J. A. S. B., xlvi, p. 171, where a specimen of one of his works (the *Qiyāmat Nāmā*) is given and translated. Mr. *Growse* is wrong in putting him at the beginning of the eighteenth century, for *Chhatt'r' Sāl* died in 1658. *Prān Nāth* was the author of fourteen works, of which a list is given by Mr. *Growse*, l.c. The language is peculiar, the grammatical structure being purely Hindī while the vocabulary is mainly supplied from Persian and Arabic.

168. बीर भान, *Bir Bhān*, of *Brijhas'r*. Fl. 1658 A.D.

The founder of the sect of *Sādhs*, the doctrines of which he taught in consequence of a miraculous communication received from one *Uday Dās*. According to others he was a disciple of one *Jōgl Dās*. The doctrines taught by his superhuman instructor were communicated in the form of *Subds* and *Sākhis*, detached Hindī verses like those of *Kabir*. They are collected into manuals and read at the religious meetings of the *Sādhs*. See *Wilson*, *Religious Sects of the Hindūs*, i, 354, and *Garcin de Tassy*, i, 125.

169. गोविन्द सिंह, *Sri Guru Gobind Singh*. B. 1666 A.D.

The celebrated founder of the militant Sikh religion. He was a *Panjabī*<sup>1</sup> of the *Sōdī Khattrī* caste, and was born in *Anand'pur*, in

<sup>1</sup> I am indebted for most of this information to Rāj Jai Krish'n, of *Paṭ'nā*, who is a trustee of the Sikh temple there.



*Paṭṇā City*, on the seventh of the light half of Pūs, Sambat 1723 (1666 A.D.). His father was Guru *Teg Bahādur*, who was summoned by *Āurangzēb* to Delhi and there compelled to embrace Muhammadanism. *Teg Bahādur* died in 1675 A.D. (fifth of light half of Ag'han, Sam. 1732). Some say that he committed suicide, others that he was murdered by *Āurangzēb*. When that monarch began to oppress the Hindūs, *Gōbind Singh* felt himself to be commissioned by god to appear in this world in human form to destroy tyrants. In the summer of 1697 A.D. (first of light half of Chait, Sam. 1754), he commenced a severe penance, and offered sacrifices to the goddess *Kālī* on the hill of *Nāīnā Dēbī*, in the district of *Hushiār'pur*, in the Panjāb. After a year's penance, on the ninth of light half of Chait, Sam. 1755 (A.D. 1698), the goddess appeared to him and commanded him to ask a boon. He exclaimed,—“Goddess, grant me the boon that I may always be engaged in good works, and that when I go forth to fight the enemy I may always be victorious and never terrified.” The goddess disappeared, saying “Be it so.”

After he had convinced his disciples of the truth of his mission, he made a collection of works containing not only poems by himself, but also selections from the works and prophecies of other authors. It is called the *Granth Sāhib* (see No. 22), and is in four parts, all in verse:—

- (1) The *Sunīl Par'hās*, a treatise on morals.
- (2) The *Sarb Lōh Par'hās*, a commentary on *Nānak's* (No. 22) writings.
- (3) The *Prēm Sumārg*, dealing with the Sikh religion. It contains a section entitled the *Bachitra Nāṭak*, which is a short account of *Gōbind's* life and mission.
- (4) The *Buddh Sāgar*, consisting of hymns and invocations.

*Gōbind Singh* wrote well in *Braj Bhākhā*, *Panjābī*, and *Persian*, and was altogether a famous poet.

Cf. *Garcin de Tassy*, i, 191. According to *Wilson, Religious Sects of the Hindūs*, i, 274, the chief work of the sect is known as the *Das Pādshāh kā granth*.

170. खुमान, the bard *Khumān*, of *Char'khārī*, in *Bundel'khaṇḍ*. B. 1683 A.D.

He was born blind and was quite uneducated. It happened that a holy man came to his house, and after staying there four months was

escorted out of Ohar'khāri by many respectable and learned men of the place. When they had gone a little way the others returned, but Khumān stayed by him, in spite of the saint advising him to go home. Khumān's argument was, "Why should I return to my home? I am blind, ignorant, and of no use in the house. As the proverb says, I am like the washerman's donkey, who belongs neither to the house nor to the washing place."<sup>1</sup> Pleased at this the saint wrote the *mantra* of Saraswatī on his tongue, and told him first to compose a poem in honour of his (the saint's) gourd pot. Khumān immediately composed twenty-five verses in its honour, and after worshipping the saint's feet returned home. There he began to compose epics in Sanskrit and in the vernacular.

Once he was attending the court of Rājā *Sendhiā* (Scindia), of *Awāliyar*, who commanded him to spend the whole night in writing a work in Sanskrit. Khumān agreed to do this, and in one night composed seven hundred *çlōkas*.

He is considered to have been truly an inspired poet. His best known works are the *Laohhman Satak* and the *Hanuman Nakh'sikh*.\*

He is possibly the same as a poet named *Khumān Kabi* (date unknown), who metrically translated a section of the *Amara Kōçā* (Rāg.) into the vernacular.

## Part II.—Other Poets.

[These are grouped as far as possible according to their patrons or the states to which they were attached.]

171. नजीर, *Najir (Nazir)*, of *Āg'ra*. Fl. before 1600 A.D.

Rāg. A poet of considerable fame, first prominently introduced to European readers by Mr. Fallon in the preface to his *Hindūstāni Dictionary*. Mr. Fallon says that he is the only poet whose verses have made their way to the people, and that there is scarcely an indifferent line in all that he has written. To these very wide statements I am quite unable to subscribe. His writings (quoted as *Nazir ki Shār* in Rāg.) certainly are popular among certain classes, but they have nothing like the general acceptance of the works of poets like *Tul'sī Dās*, *Sar Dās*, *Malik Muḥammad Jāyasi*, and other giants

<sup>1</sup> *I.e.*, he is always going backwards and forwards between them.

\* See note to No. 87.

of the period. Neither can I agree with Mr. Fallon's estimate of the literary value of his works, which, although couched in popular language, are so filthily indecent as to be unreadable by any person of European training and taste.

172. मान दास कवि, the poet *Mān Dās*, of *Braj*. B. 1623 A.D.

Rāg. A favourite poet. His principal work was a vernacular poem entitled *Rām Charitr'*, founded on the *Rāmāyaṇa* of *Vālmīki* and on the *Hanuman Nāṭaka*.

173. ठाकुर कवि, the poet *Thākur* the elder. FL 1643 A.D.

Haj., Sun. According to one account he was a bard of the village *As'ni*, district *Fatih'pur*, and lived about the time of *Muḥammad Shāh* (1719—1748.). Others say he was a *Kāyasth* of *Bundel'khaṇḍ*. There is a legend in *Bundel'khaṇḍ* that one time the *Bundelās* were assembled at *Chhatt'r'pur* in order to murder *Himmatī Bahādur* (No. 378), the *Gosāi*, and that *Thākur* sent them a poem commencing कहिबे सुनिब को कइ न दियौ,<sup>1</sup> on receipt of which they dispersed. *Himmatī Bahādur* rewarded the poet for this service with a present of money. But *Himmatī Bahādur* flourished in 1800, while this poem is included in the *Hajāra* of *Kālidās Tribēdi*, No. (159), which was completed in or about the year 1708. It is probable, therefore, that there were two poets of this name, who have been confounded. Moreover, *Sib Singh* states that he has in his possession hundreds of excellent short poems by a *Thākur Kabī* who was alive in *Sambat* 1700 (A.D. 1643), and hence the present poet's date is fixed as above.

174. बेदाङ्ग राय, *Bedāng Rāy*. FL cir. 1650.

Author of the *Pār'sī Par'kās*, a work describing the manner of counting the months, etc., by *Hindūs* and *Musal māns*, which was compiled under orders of *Shāh Jahān*. See *Garcin de Tassy*, i, 510.

175. कासी राम कवि, the poet *Kāśī Rām*. B. 1658 A.D.

<sup>1</sup> The whole poem is given in the *Sib Singh Sarāj*, p. 124.

He attended the court of *Nizāmat Khan*, Subēdār of *Āurang'zeb* (1658—1707). His poems are said to be graceful.

176. इन्द्रजीत त्रिपाठी, *Indar'jit Tripāṭhī*, of *Ban'pārā*, in the *Dōāb*. B. 1682 A.D.

A servant of *Āurang'zeb* (1658—1707).

177. ईस्वर कवि, the poet *Iswar*. B. 1673 A.D.

He attended the court of *Āurang'zeb* (1658—1707). His poems are said to be full of taste.

178. सामन्त कवि, the poet *Sāmant*. B. 1681.

Haj. He attended the court of *Āurang'zeb* (1658—1707).

179. अब्दुल जलील, '*Abdu' Jālī*, of *Bil'grām*, district *Har'dol*. B. 1682 A.D.

He originally wrote in Arabic and Persian, and was an attendant at the court of the emperor *Āurang'zeb* (1658—1707). He subsequently studied vernacular poetry under *Haribans Misar* (No. 209), of *Bil'grām*, and wrote some good vernacular verses.

180. क्रियन् कवि, the poet *Krish'n*. B. 1683 A.D.

He attended the court of the emperor *Āurang'zeb* (1658—1707). Possibly the same as *Krish'n Kabi*, of *Jāipur* (No. 327).

181. आलम कवि, the poet '*Ālam*. B. 1700 A.D.

Nir., Sun. He was originally a *Sanādhya Brāhman*, but falling in love with a *Muhammadan* woman, a dyer by trade, he turned *Musalmān*, and was for a long time in the service of prince *Mu'azzam Shāh*, son of the emperor *Āurang'zeb* (1658—1707) and afterwards the emperor *Bahādūr Shāh* (1707—1712). His poems are said to be very beautiful.

182. अब्दुल रहिमान, '*Abdu'r Raḥīmān*, of *Dillī*. B. 1681 A.D.

He attended the court of *Mu'izzam Shāh*, afterwards the emperor *Bahādar Shāh* (1707—1712), and wrote an ingenious work entitled *Jamak-Satak*, or a century of puns.

183. परसाद कवि, the poet *Par'sād*. B. 1623 A.D.

He attended the court of the king of *Udāpur (Mewār)*, and is said by *Sib Singh* to be a well-known poet.

184. जगत सिद्ध, Rānā *Jagat Singh*, of *Mewār*. FL 1628—1654 A.D.

One of the most famous of the kings of *Mewār*, and founder and rebuilders of *Udāpur*. A bard, name unknown, wrote the *Jagat Bilās*, a chronicle of his times (*Tod's Rājasthān*, i, xiv; *Calc. ed.* i, xiii). He reigned during the above years (*Tod.* i, 372; *Calc. ed.* i, 394).

185. राज सिद्ध, Rānā *Rāj Singh*, of *Udāpur* in *Mewār*. Reigned 1654—1681 A.D.

The celebrated opponent of *Āurang'zēb*. (See *Tod's Rājasthān*, i, 374; *Calc. ed.* i, 396.) A poet, name unknown, wrote a chronicle of his name, entitled the *Rāj Par'has* (*Tod.* i, xiv; *Calc. ed.* i, xiii).

186. मान कवीसर, the post-laureate and bard *Mān*, of *Rāj'putānā*. FL 1660 A.D.

At the suggestion of *Rānā Rāj Singh*, of *Mewār* (No. 185), he wrote the *Rāj Deb Bilās*, which deals with the fights between *Āurang'zēb* and *Rāj Singh*. Cf. *Tod.* i, 214, 374, and ff., and 391; *Calc. ed.* i, 231, 396, and ff., and 414.

187. सदासिब कवि, the poet and bard *Sadāsib*. FL 1660 A.D.

He lived at the court of *Rānā Rāj Singh*, of *Mewār* (No. 185), the enemy of *Āurang'zēb*, and wrote his patron's life under the title of *Rāj Ratnākar*. Cf. *Tod.* i, 214, 374, and ff.; *Calc. ed.* i, 231, 396, and ff.

188. जै सिद्ध, Rānā *Jai Singh*, of *Udāpur* in *Mewār*. Reigned 1681—1700 A.D.

He was son of Rānā Rāj Singh (No. 185), and was a patron of poets. He had written a work, entitled the *Jai Deb Bilās*, which is a series of lives of the kings whom he had conquered. Cf. Tod, i, xiv, 214, and 391-94; Calc. ed. i, xiii, 231, and 414-418.

189. रन छोर कवि, the poet *Ran Chhor*. Fl. 1680 A.D.

His date is doubtful. He was author of the *Rāj Pattanā*, a bardic chronicle of Mēwār. Cf. Tod, i, 286; ii, 69; Calc. ed. i, 305; ii, 65.

190. लीला धर कवि, the poet *Lila Dhar*. Fl. 1620 A.D.

He attended the court of Mahārāj Gaj Singh (1620—1638), of Jōdh'pur, in Mār'wār. Cf. Tod, ii, 41; Calc. ed. ii, 46.

191. अमर सिंह, *Amar Singh*, of Jōdh'pur, in Mār'wār. Fl. 1634 A.D.

The grandson of Mahārāj Sar Singh, who in one day distributed 6,00,000 rupees amongst six 'lords of verse' (see Tod, ii, 39; Calc. ed. ii, 43), and son of Gaj Singh (see No. 190), who was a great patron of poets. Amar Singh was praised by the poet *Ban'wārī Lāl*. He was exiled in A.D. 1634 by his father, and repaired to the court of the emperor *Shāh Jahān*, whom he subsequently attempted to murder in open court in revenge for a slight. He was cut down after killing a number of courtiers. Cf. Tod, ii, 45; Calc. ed. ii, 49. He should be distinguished from Amar Singh of Mewār (fl. 1690 A.D., cf. Tod, i, 346; Calc. ed. i, 371), who collected the works of the poet *Chand* (No. 6). Cf. Tod, i, xiii; Calc. ed. i, xii.

192. बनवारी लाल कवि, the poet *Ban'wārī Lāl*. Fl. 1634.

Πaj. A panegyrist at the court of Prince *Amar Singh* (No. 191), of Jōdh'pur.

193. रघु नाथ राय कवि, the poet *Raghu Nāth Rāy*. Fl. 1634.

Sun. He attended the court of Prince *Amar Singh* (No. 191), of Jōdh'pur. Cf. Tod, ii, 44; Calc. ed. ii, 49.

194. **सूजा Saja (Shuja')**. Fl. 1681.

A bard at the court of *Jas'want Singh* (1638—1681), of *Mār'wār*. Cf. *Tol*, ii, 59; *Calc. ed.* ii, 62.

195. **अजीत सिङ्घ, Muhārāj Ajit Singh**, the *Itāthār*, of *Jodhp'pur*, in *Mār'wār*. Lived 1681—1724 A.D.

This king got written a work entitled the *Rāj Rāpakāhhyāt*. This contains a history of events from A.D. 469, when *Nayana Pāla* conquered *Kanāuj* and killed *Ajaya Pāla*, its king, to the time of king *Jāi Chand*. In a second part the history is carried on to the death of *Muhārāj Jas'want Singh* in A.D. 1681; and again, in a third part, is related the history from the commencement of the solar race to the year 1734 A.D. Cf. *Tol*, ii, 2, 4, 58, and ff., 91n, and 107n; *Calc. ed.* ii, 2, 4, 64, and ff., 99n, and 117n.

196. **बिहारी लाल चौबे, Bihari Lal Chaube**, of *Braj*. Fl. 1650 A.D.

*Sat., Nir., Rāg.* One of the most celebrated authors of India, his fame resting on his *Sat Sai* (*Rāg.*), or collection of seven hundred *dōhās*, for each line of which he received a reward of a gold *akṣra* from king *Jāi Singh*. The elegance, poetic flavour, and ingenuity of expression in this difficult work, are considered to have been unapproached by any other poet. He has been imitated by numerous other poets, but the only one who has achieved any considerable excellence in this peculiar style is *Tul'si Dās* (No. 128), who preceded him by writing a *Sat Sai* (treating of *Rām*, as *Bihārī Lal's* treated of *Krish'n*) in the year 1585 A.D. Other good *Sat Sais* are those of *Bikram* and *Chandan*. *Bihārī's* poem has been dealt with by innumerable commentators. Its difficulty and ingenuity are so great that it is called a veritable *akṣara-kāmadhēnū*. The best commentary is that by *Sarati Misar* (No. 326), *Agar'wālā*. The verses were arranged in the order in which they now stand for the use of prince *A'zam Shāh*, and hence this edition is called the *Āzim Shāhī* revision. It has been translated into elegant Sanskrit verse by *Paṇḍit Hari Praçāda*, under the auspices of *Chet Singh*, *Rājā* of *Banāras*. Little is known about this great poet's life. His patron was a *Rājā Jāi Singh Kuchh'wāhā*, of *Amēr*. In 1600 A.D. *Rājā Mān Singh* reigned at *Amēr*, and between him and the year 1819 there were three *Jāi Singhs*. The

most probable patron of Bihāri Lāl was *Jai Singh Mirzā*, the grandson of *Jagat Singh*, brother of *Mān Singh*, and this would fix Bihāri Lāl as flourishing in the first half of the seventeenth century, or as a successor of *Tul'sī Dās*. (See *Tod's Rājasthān* ii, 364; *Calc. ed.* ii, 392.) *Garcin de Tassy* (i, 123) makes him contemporary with *Kabir* (about 1400 A.D.), and states that the English call him the Thompson of India. He also, however, states that he lived in the sixteenth century, which is nearer the truth. Amongst those who have commentated on the *Sat Sai* may be mentioned *Chandr'* (No. 213), *Gopāl Saran* (No. 215), *Sūrati Misar* (No. 326), *Krish'n* (No. 327), *Karan* (No. 346), *Anwar Khān* (No. 397), *Za'ifaqār* (No. 409), *Yasuf Khān* (No. 421), *Raghu Nāth* (No. 559), *Lāl* (No. 561), *Sar'dār* (No. 571), *Lalla Ji Lāj* (No. 629), *Gangā Dhar* (No. 811), *Rām Bakhsh* (No. 907).

197. कृत् सल, *Chhattr' Sāl*, Rājā of *Par'nā* (*Pannā*), in *Bundel'khaṇḍ*. Fl. 1650 A.D.

He was a great and famous patron of learning. He ordered *Lāl Kabi* to write the *Chhattra Par'hās* (Rāg.), in which is contained the whole history of the *Bundelās*, from the beginning down to his time. See No. 202. He was killed in 1658 A.D. Cf. *Tod*, ii, 481; *Calc. ed.* ii, 526.

198. निवाज, *Niwāj* (*Nawāz*), the Brāhman, of the *Dōḍb*. Fl. 1650 A.D.

Sun. He attended the court of Rājā *Chhattr' Sāl* (No. 197), the *Bundelās* of *Par'nā*. Under orders from *A'zam Shāh* he translated the *Çakuntalā* into the vernacular.

The similarity of names has led to his being confounded with *Niwāj* (No. 448), the Muhammadan weaver, so that there is a general false impression that this poet turned a Musalmān.

199. रतनेस कवि, the poet *Rat'nes*. Fl. ? 1620 A.D.

He was father of the bard *Par'tāp Sāhī* (No. 149). He was author of many admired erotic verses.

200. पुरुषोत्तम कवि, the poet and bard *Purukhōttam*, of *Bundel'khaṇḍ*. Fl. 1650 A.D.

Rāg.



201. **विजयाभिनन्दन**, *Bijayābhinandan*, of *Bundel'khaṇḍ*.  
FL. 1650 A.D.

These two attended the court of *Rājā Chhatr' Sāl* (No. 197), the *Bundelā* of *Par'nā* (*Panna*).

202. **लाल कवि**, the poet *Lāl*. FL. 1658 A.D.

He attended the court of *Rājā Chhatr' Sāl* (No. 197), the *Bundelā*. He was present at the battle of *Ḍhōl'pur* between *Dārā Shukoh* and *Āurang'zeb*, in which *Chhatr' Sāl* was killed (1658). He wrote a treatise on lovers (see note to No. 87), entitled *Bishnu Bilās*; but he is most famous for the *Chhattra Par'hās* (Rāg.), or History of *Chhatr'*, in Hindi or Braj *Bhākhā* verse. *Garcin de Tassy* (i, 304) gives the following account of this work, which I have not myself seen:—'It deals with the wars and order of succession of the ancient *Rājās* of *Bundel'khaṇḍ*, and with the valour of the warrior nation of the *Bundelās*. It contains minute details of the life of *Chhatr' Sāl* and of his father, *Rājā Champatī Ray*.  
\* \* \* Capt. *Pogson* has given a translation of *Lāl's* work, under the title of "A History of the *Bundelās*," and Major *Price* has given the text of that portion of the work which refers to *Chhatr' Sāl* under the title of the "Chhatra Prokash, or Biographical Account of *Chhatra Sāl*."

203. **हरि केश कवि**, the poet *Hari Kes*, of *Jahāngirābād Senudā*, in *Bundel'khaṇḍ*. FL. 1650 A.D.

Sun.

204. **हरि चन्द**, the bard *Hari Chand*, of *Char'kharā*, in *Bundel'khaṇḍ*. FL. 1650.

205. **पञ्चम कवि**, the bard *Pañham* the elder, of *Bundel'khaṇḍ*. FL. 1650 A.D.

These three attended the court of *Rājā Chhatr' Sāl* (No. 197), the *Bundelā*.

<sup>1</sup> According to *Tod*, *Chhatr' Sāl's* father's name was *Gopi Nath*.—*G.A.G.*

206. गम्भीर राय, *Gambhīr Rāy*, of *Nar'pur*. Fl. 1650.

The bard who celebrated the rebellion of *Jagat Singh*, of *Mad*, against *Shāh Jahān* (1628—1658). Text and translation of portion by Mr. Beames in *J. A. S. B.*, vol. xlv (1875), p. 201. Interesting and important.

207. राव रतन, *Rāw Ratan*, the *Raṭhāūr*. Fl. 1650 A.D.

He was great grandson of *Rājā Uday Singh*, of *Rat'lām*. In his honour an anonymous bard wrote a famous history entitled *Rāy'sā Rāw Ratan*. Cf. *Tod*, ii, 49; *Calc.* ed. ii, 55.

208. गोपाल कवि, the poet *Gōpāl* the elder. B. 1658 A.D.

He attended the court of *Mitrajit Singh*.

209. हरिवन्स मिसर, *Haribans Misar*, of *Bil'grām*, district *Har'dōl*. Fl. 1662.

According to a copy of the *Pudmāwat* in his handwriting, he attended the court of *Rājā Hanumant Singh*, of *Amēṭhī*. He is a well-known poet, and was vernacular teacher of 'Abdu'l Jalīl (No. 179), of *Bil'grām*.

210. सबल सिद्ध चौहान, *Sabal Singh*, the *Chāūhān*. B. 1670 A.D.

The author of a condensed metrical translation of 24,000 verses of the *Mahābhārata*. There are various traditions as to who he was. Some say he was *Rājā* of *Chand'garh*, others that he was *Rājā* of *Sabal'garh*. *Sib Singh* considers that he was a zamindār of some village in district *Iṭāwā*. He is possibly the same as another *Sabal Singh Kabi* mentioned also by *Sib Singh* as author of two works on composition (कवित्त)—(1) *Khaṭ Ritu* (*Rūg.*), (2) *Bhākhā Ritūpasanghār*.

211. श्री गोविन्द कवि, the poet *Sri Gōbind*. B. (P Fl Cf. No. 145) 1673 A.D.

He attended the court of *Sib Rāj*, the *Sulānki*, of *Sitārā*.

212. देवी दास कवि, the poet *Devi Dās*, of *Bundel'khand*.  
Fl. 1685 A.D.

In the above year he was already a prolific author, and went to the court of king *Ratan Pāl Singh*, of *Karāulī*, where he remained till his death. He wrote under that king's name a moral work entitled *Prēm Ratnākar*, which is said to be of rare excellence.

213. चन्द्र कवि, the poet *Chandr'* the younger. B. 1692 A.D.

He attended the court of *Bandan Bābā*, of *Bhūpāl*, brother to *Sul'tān Pathān*, Nawāb of *Rāj'garh*. He wrote a commentary on the *Sat Sai* of *Bihārī* (No. 196) in the *Kuṇḍaliyā* metre under the name of *Sul'tān Pathān*.

There is another mediocre poet of the same name, about whom *Sib Singh* gives no particulars.

214. मुहम्मद खान, *Sul'tān Nawāb Muḥammad Khān alias Sul'tān Pathān*, of *Rāj'garh*, in *Bhūpāl*. B. 1704 A.D.

He was a patron of poets, and the poet *Chandr'* the younger (No. 213) wrote in his name a commentary to the *Sat Sai* of *Bihārī* (No. 196) in the *Kuṇḍaliyā* metre.

215. गोपाल सरन, *Rāja Gopāl Saran*. B. 1691 A.D.

His principal work is a commentary on the *Sat Sai* of *Bihārī* (No. 196), entitled *Prabandh Ghaṭ'nā*.

216. मोती राम कवि, the poet *Motī Rām*. B. 1683 A.D.

Haj. Author of the Braj version of the novel *Mādhōnāl*, translated into Hindustānī by *Lalla Jī Lāl* (No. 629) and *Maz'har 'Alī Khān Wīlā*. See *Garcin de Tussy*, i, 351, for further particulars.

217. घाघ, *Ghāgh*, of *Kanauj*, in the *Doab*. B. 1696 A.D.

He was an agricultural poet, whose aphorisms have a wide authority all over Northern India. A number of them are inserted in *Dihār Peasant Life*. Poets in the same style, but of a more local (Eastern) reputation, were *Bhaḍḍar* and *Ḍāk*.

## ADDENDA TO CHAPTER VIII.

218. जग नन्द कवि, the poet  
*Jag Nand*, of *Brindāban*. B. 1601 A.D.  
Haj.

219. जोषची कवि, the poet  
*Jōyashī*. B. 1601 A.D.  
Haj.

220. खडग सेन, *Kharag Sen*, the  
*Kāyasth*, of *Gwallyar*. B. 1603 A.D.  
He wrote two esteemed works, en-  
titled *Dan-Lila* and *Dip-Malika Charitr'*.

221. गोकुल बिहारी, *Gokul*  
*Bihari*. B. 1603 A.D.

222. परमेश कवि, the poet  
*Par'mēs* the elder. B. 1611 A.D.  
Haj., Sun. (P of. No. 616).

223. गोविन्द चरण कवि, the  
poet *Gōbind Aṭal*. B. 1613.  
Haj.

224. अहमद कवि, the poet  
*Ah'mad*. B. 1613 A.D.

He was a *Sufī* by religion, and  
sympathised with the *Vēdānta* system  
of belief (so *Sib Singh*; but judging  
from his writings, he appears to have  
been rather a *Vaishṇava*). His verses  
in the *dōhā* and *sōr'ṣhā* metres are  
said to be very voluptuous.

225. गोप नाथ कवि, the poet  
*Gōp Nath*. B. 1613 A.D.

226. बिहारि दास कवि, the  
poet *Bihari Das*, of *Braj*. B. 1613.  
Rāg.

227. ब्रिन्दावन दास, *Brindāban*  
*Das*, of *Braj*. B. 1613 A.D.  
Rāg.

I have collected in *Mithilā* songs  
(apparently belonging to the *Kabīr*  
*Panthī* sect) by a *Brindāban*. I do not

know if he is the same poet as he who  
is quoted in *Rāg*.

228. कला निधि कवि, the poet  
*Kala Nidhī* the elder. B. 1615 A.D.

229. अभिमन्यु कवि, the poet  
*Abhimanya*. B. 1623 A.D.

His poems are said to deal expertly  
with the passion of love.

230. घासी राम कवि, the poet  
*Ghasī Ram*. B. 1623 A.D.

Haj. A poem by him is given in  
*Rep. Arch. Sur. Ind.* xvii, 107.

231. तत्त्व वेता कवि, the poet  
*Tattwa Bēta*. B. 1623 A.D.

Haj.

232. ब्रज पति कवि, the poet  
*Braj Patī*. B. 1623 A.D.

Rāg.

233. राजा राम कवि, the poet  
*Raja Ram*. B. 1623 A.D.

Haj. Cf. No. 396.

234. सदानन्द कवि, the poet  
*Sadanand*. B. 1623 A.D.

Haj., Dig.

235. सन्त दास, *Sant Das*, of  
*Braj*. Fl. 1623 A.D.

Rāg. However all the poems  
given under his name are identical  
with others by *Sar Dās* (No. 37).

236. सेख कवि, the poet *Sekh*.  
B. 1623. A.D.

Haj., Sūd.

237. हीरा मनि कवि, the poet  
*Hira Manī*. B. 1623 A.D.

Haj.

238. जडु नाथ कवि, the poet  
*Jadu Nath*. B. 1624 A.D.

Māl.

239. बल्लभ कवि, the poet *Ballabh Kavi*. B. 1624 A.D.

Haj., Rāg. He is possibly the same as a *Ballabh Kabi* mentioned by Sib Singh as the author of much admired *dōhās*.

240. भीखम कवि, the poet *Bhikham*. B. 1624 A.D.

Haj. He is possibly the same as a poet of the same name also in Haj., whom Sib Singh dates as B. 1651 A.D. He is also possibly the same as a *Bhikham Das* in Rāg.

241. मधु सुदान कवि, the poet *Madhu Sudan*. B. 1624 A.D.

Haj.

242. ब्यास जी कवि, the poet *Byas Ji*. B. 1628 A.D.

Rāg. The author of many celebrated *dōhās* on morals. Many of them are included in Haj.

243. मल्ल दास, *Malah Das*, a Brāhman of *Karā Manik'pur*. B. 1628 A.D.

Rāg.

244. गोबरदहन कवि, the poet *Gobar'dhan*. B. 1631 A.D.

245. भगवती दास *Bhag'wati Das*. B. 1631 A.D.

A Brāhman who composed a work entitled *Nam'kētāpākhyān*.

246. धन राय कवि, the poet *Dhan Ray*. B. 1633 A.D.

247. बेनी कवि, the poet *Bani* the elder, of *As'ni*, district *Fatih'pur*. B. 1633 A.D.

P Sun. The author of a treatise on lovers. (See note to No. 87.)

248. सकल कवि, the poet *Sakal*. B. 1633 A.D.

Haj.

249. हरि जन कवि, the poet *Hari Jan*. B. 1633 A.D.

Haj.

250. अनंत कवि, the poet *Anant*. B. 1635 A.D.

Sun. A poem by him, entitled the *Anantanand*, deals with the subject of lovers. (See note to No. 87.)

251. परबोध कविराज, *Parbin*, the poet-laureate. B. 1635 A.D.

Haj. The author of quietistic (शान्ति रच) poems on morals (नीति).

252. राम जी कवि, the poet *Ram Ji*. B. 1635 A.D.

Haj.

253. मदन मोहन, *Madan Mohan*. B. 1635 A.D.

Rāg.

254. निधान कवि, the poet *Nidhan* the elder. B. 1641 A.D.

Haj.

255. सखि सेखर कवि, the poet *Saxi Sekhar*. B. 1642 A.D.

Haj.

256. धू धर कवि, the poet *Bha Dhar*, of *Banaras*. B. 1643 A.D.

Haj.

257. चतुर सिङ्घ राजा, king *Chatur Singh*. B. 1644 A.D.

He wrote poems in a simple style.

258. पति राम कवि, the poet *Pati Ram*. B. 1644 A.D.

Haj.

259. पद्मनाभ कवि, the poet *Pah'ad*. B. 1644 A.D.

Haj.

260. ब्रज लाल कवि, the poet *Braj Lal*. B. 1645 A.D.

Haj.

261. देव दत्त, *Dev Datt*, the Brāhman of *Kus'mara* (P), district *Kandūj*. B. 1646 A.D.

No particulars. Possibly the same as a *Dev Datt' Kabi* mentioned by Sib Singh as born 1648 A.D., and as another *Dev Datt'* mentioned by the same as B. (P. f.) 1695 A.D. and author of a work entitled *Jog-Tattwa*.

262. सिरोमनि कवि, the poet *Sirōmanī*. B. 1646.  
Haj. Cf. No. 267.
263. बल देव कवि, the poet *Bal Deb* the elder. B. 1647 A.D.  
Haj., Sun.
264. जग जीवन कवि, the poet *Jag Jiban*. B. 1648 A.D.  
Haj.
265. तोख कवि, the poet *Tokh*. B. 1648 A.D.  
Māl., Haj., Sun.
266. मुकुन्द कवि, the poet *Mukund* the elder. B. 1648.  
Haj.
267. रसिक सिरोमनि कवि, the poet *Rasik Sirōmanī*. B. 1648 A.D.  
Haj. Cf. No. 262.
268. रूप नारायण कवि, the poet *Rup Narayan*. B. 1648 A.D.  
Haj. Possibly the same as a *Rup Kabi* mentioned by Sib Singh without particulars.
269. श्याम लाल कवि, the poet *Syam Lal*. B. 1648 A.D.  
Sūd. (P) Possibly the same as a *Syam Kabi* in Haj. Cf. No. 341.
270. हरजू कवि, the poet *Har Ju*. B. 1648 A.D.  
Haj.
271. तेग पानि कवि, the poet *Teg Panī*. B. 1651 A.D.  
Haj.
272. बज्जीदा कवि, the poet *Bajīda*. Fl. 1651 A.D.  
Haj.
273. भरमौ कवि, the poet *Bhar'mī*. B. 1651 A.D.  
Haj.
274. भिङ्ग कवि, the poet *Bhrīng*. B. 1651 A.D.  
Haj.

275. सही राम कवि, the poet *Sahi Ram*. B. 1651 A.D.  
Haj.
276. हुसैन कवि, the poet *Husēn*. B. 1651 A.D.  
Haj.
277. अचहर अनया कवि, the poet *Achchhar Ananya*. B. 1653 A.D.  
Has written quietistic (शान्ति रस) poems.
278. कमल कवि, the poet *Kamālch*, of *Rāj'putāna*. Fl. before 1653 A.D.  
Sib Singh states that he has met some poems by him in a *Mār'wārī* anthology dated *Sambat* 1710 (A.D. 1653).
279. रघु नाथ, *Raghu Nath* the elder. B. 1653 A.D.  
Haj.
280. उदय नाथ बन्दोखन, *Uday Nath*, the bard of *Banāras*. B. 1654 A.D.
281. अमर दास कवि, the poet *Amar Das*. B. 1655 A.D.  
Sib Singh describes him as having written some commonplace verses, and adds that he has neither seen nor heard of any complete work of his.
282. कुलपति मिसर, *Kul'patī Mīsar*. B. 1657 A.D.  
Haj., Rāg.
283. ग्वाल, *Gwal* the elder. B. 1658 A.D.  
Haj.
284. मोहन कवि, the poet *Mohan*. B. 1658 A.D.  
Haj., Rāg. Cf. No. 329.
285. रस राम कवि, the poet *Ras Rām*. Fl. 1658 A.D.  
Haj. An erotic poet.
286. बनमाखी दास गोसाँई, the master *Ban'mākhī Dās*. B. 1659 A.D.

He was learned in Arabic, Persian, and Sanskrit. His Vedantic dōhās are much admired.

287. अनन्त दास कवि, the poet *Anāth Das*. B. 1659 A.D.

The author of poems in the quietistic style (शास्त्रि रच), and also of a complete work entitled the *Bihār Mala*.

288. जनार्दन कवि, the poet *Janārdan*. B. 1661 A.D.

An erotic writer.

289. बलि जू कवि, the poet *Bali Jū*. Fl. 1665 A.D.

Haj.

290. बुध राम कवि, the poet *Budh Rām*. Fl. 1665 A.D.

Haj.

291. कल्याण कवि, the poet *Kalyan*. B. 1669 A.D.

Haj., Rāg.

292. विद्या नाथ कवि, the poet *Bidyā Nath* of the *Dōab*. B. 1673 A.D.

293. लाल बिहारी कवि, the poet *Lal Bihārī*. B. 1673 A.D.

294. मोर रस्तम कवि, the poet *Mīr Rustam*. B. 1678 A.D.

Haj.

295. मीरी माधव कवि, the poet *Mīrī Madhav*. B. 1678 A.D.

Haj.

296. मुहम्मद कवि, the poet *Muhammad*. B. 1678 A.D.

Haj.

297. गोपाळ दास, *Gopal Das*, of *Braj*. B. 1679 A.D.

Rāg.

298. बिहारी कवि, the poet *Bihārī*. B. 1681 A.D.

Haj.

299. आसिफ खान कवि, the poet *Asiph (Asaf) Khān*. B. 1681 A.D.

300. केशव राय बाबू, *Keshab Rāy Bābū*, of *Bundel'khāṇḍ*. B. 1683 A.D.

Sat. He has written an excellent work on lovers. (See note to No. 87.)

301. कानक कवि, the poet *Kanak*. B. 1683 A.D.

An erotic poet.

302. मनसुख कवि, the poet *Man'sukh*. B. 1683 A.D.

Haj.

303. मिसर कवि, the poet *Misar*. B. 1683 A.D.

Haj.

304. रवि दत्त कवि, the poet *Rabi Datt' alias Bābū Sabita Datt'*. B. 1683 A.D.

Sat.

305. गोविन्द जी कवि, the poet *Gobind Jī*. B. 1693 A.D.

Haj.

306. देवी बन्दोखन, the bard *Devl*. B. 1693 A.D.

He wrote a *Sar Sagar* in the comic style.

307. देवी राम कवि, the poet *Devl Rām*. B. 1693 A.D.

A commonplace quietistic (शास्त्रि रच) poet.

308. कुन्दन कवि, the poet *Kundan*, of *Bundel'khāṇḍ*. Fl. 1695 A.D.

Haj. He has written a good treatise on lovers. (See note to No. 87.)

309. स्याम सरन कवि, the poet *Syām Saran*. B. 1696 A.D.

The author of a work entitled *Swaroday* (Rāg.).

310. गोध कवि, the poet *Gadh*. B. 1698 A.D.

311. छेम कवि, the poet *Chhem*. B. 1698 A.D.

No particulars. He is possibly the same as a *Chhem Karan*, of the *Dōab* mentioned by *Sib Singh*. Cf. Nos. 87 and 103.

312. हेच कवि, the poet *Chhal*.

B. 1698 A.D.

Haj.

313. जुगल कवि, the poet

*Jugal*. B. 1698 A.D.

Rāg. He is said to have written some very ingenious verses. He is possibly the same as a *Jugal Das Kabi* mentioned by Sib Singh without date.

314. द्विज चन्द्र कवि, the

poet *Dwij Chandr*. B. 1698 A.D.

315. ब्रज दास, *Braj Das* the elder. B. 1698 A.D.

Haj., P Rāg.

316. स्याम दास कवि, the poet

*Syam Das*. B. 1698 A.D.

Rāg.

317. कारे बेग फकीर, *Karā Bēg*, the mendicant. B. 1699 A.D.

Haj.

318. सन्त कवि, the poet *Sant*. B. 1702 A.D.

An erotic poet.



## CHAPTER IX.

## THE EIGHTEENTH CENTURY.

THE period embraced in the present chapter includes two series of events of capital importance in the history of India,—the decline and fall of the Mughal empire and the supremacy and fall of the Marāṭhā power. *Bahādur Shāh* succeeded to the throne of *Āurang'zeb* in 1707, and *Shāh Ālam* was rescued from the hands of the Marāṭhās by Lord Lake in 1803. He died in 1806, his son *Ah'bar* II succeeding only to the nominal dignity of emperor. On the other hand *Bālaji Vishwanāth*, the first *pēshwā*, rose to power with the accession of *Sāhu* to the Marāṭhā throne in 1707, and the last *pēshwā* was overthrown in the second Marāṭhā war in 1803-4.

Such times were favourable neither to the founding of new religions nor to the cultivation of the arts. A few religious reformers, it is true, sprung up, but their efforts, though crowned with a certain temporary success, have had none of the abiding effect on Hindūstān which was left by *Rāmānand* and *Ballabhāchārj*. *Rāj'putānā*, the home of the bards, was no longer a nation united against the Mughals, but was torn by intestine strife. As one of these bards himself exclaimed at a feast given by the two princes, 'Jōdh'pur and Ambēr can dethrone the enthroned; but the latter slew his son, and the former murdered his father.' In the scramble for the *curée* no relationship, no tie of friendship, was allowed to interfere. The same haste to seize upon the plunder of the decaying empire attacked the greatest and best of the kings of Rājāsthān. Even *Jāi Singh*, of *Jāipur*, the royal historian and astronomer, one of the most learned scientific men that India has ever produced, did not disdain to wrest the sovereignty of *Bāndi* from his own sister's husband. Such actions the bards could not approve, and so they remained silent. Only two bardic chronicles appear to have been written in the eighteenth century, and of these, one, the *Bijāi Bilās*, records the fratricidal warfare between *Bijāi* and *Rām Singh* of *Jōdh'pur*.

In other branches of literature no name of the first class appears. Some of the great writers on the *ars poetica* of the seventeenth century

left pupils, who carried on their style with some success, but the century now under consideration shone most as an age of commentators. Nearly all the great poets of the preceding period found their best annotators and explainers in the eighteenth century. Perhaps this, too, was a natural sequence. Kēsab Dās and his followers laid down and fixed for ever the canons of Indian poetic criticism, and the next generation adopted these lines and applied them to already existing acknowledged poetic masterpieces.

### Part I.—Religious Poets.

[Arranged as far as possible in order of date.]

319. प्रिया दास, the master *Priyā Dās*, of *Brindāban*, in the *Doāb*. FL 1712 A.D.

In the above year he wrote his well-known gloss on the *Bhakt Mālā* of *Nābhā Dās* (see No. 51). He is possibly the same as the author of a *Bhāgavat* in the dialect of *Bundel'khaṇḍ* mentioned by Ward (*View of the History of the Hindūs*, vol. ii, p. 481). See Garcin de Tassy, i, 405.

320. गङ्गा पति, *Gangā Patī*. FL 1719 A.D.

Author of a work entitled *Bigyān Billās*, written in Sambat 1775. It is a treatise on the different philosophical doctrines of the Hindūs, and recommends the Vedantic system and a mystic life. It is written in the form of a dialogue between a preceptor and his disciple. There is a copy of the work in the Mack. Coll. See Garcin de Tassy, i, 182.

321. सिव नारायण, *Sib Nārāyan*, the Rāj'pūt of the Nēri-vāna tribe, of *Chandāwan*, near *Ghāzīpur*. FL cir. 1735 A.D.

The founder of the sect of *Sib Nārānīs*. He flourished in the reign of *Muhammad Shāh* (1719—1748). He was a voluminous writer in the inculcation of his doctrines, and eleven books in Hindi verse are ascribed to him. These are entitled (1) *Laō* or *Law Granth*, (2) *Sānt Billās*, (3) *Bhajan Granth*, (4) *Sānt Sundar*, (5) *Guru Nyās*, (6) *Sāntāchārī*, (7) *Sāntōpadēs*, (8) *Sabdābālī*, (9) *Sānt Par'wān*, (10) *Sānt Mahimā*, (11) *Sānt Sāgar*. There is also a twelfth, the seal of the whole, but it has not yet been divulged, remaining in the

exclusive possession of the head of the sect. Cf. Wilson, *Religious Sects of the Hindus*, i, 359, quoted by Garcin de Tassy, i, 475.

322. लाल जी, *Lal Ji*, the Kayasth of *Kādhalā*, district *Muzaffar'nagar*. Fl. 1751 A.D.

In the above year he wrote a commentary to the *Bhakt Mālā* (see No. 51) entitled *Bhakt Urbasi*.

323. जग जीवन दास, *Jag Jiban Dās*, the Chandela of *Koṭ'wā*, district *Bārābanḳī*. Fl. 1761 A.D.

He was founder of the *Satya Nāmi* sect, and also wrote poems in the vernacular. Amongst his successors and disciples may be mentioned *Jalālī Dās*, *Dalām Dās*, and *Deblī Dās* (No. 487), all of whom were poets. He and they excelled in the quietistic style. Amongst his works may be mentioned the *Gyān Par'hās*, the *Mahā-par'īā*, and the *Pratham Granth*. See Wilson, *Religious Sects of the Hindus*, p. 357; Garcin de Tassy, i, 256.

324. दुल्हा राम, *Dulhā Rām*. Fl. 1776 A.D.

He became a *Rām Saṅghī* in 1776, and died in 1824. He was third spiritual teacher of the sect. He left about 10,000 *Sabads* and 4,000 *Sākhīs*. See Garcin de Tassy, i, 161.

#### Part II.—Other Poets.

[Arranged as far as possible according to their patrons, or the states to which they were attached.]

325. जै सिद्धु सवाई, *Raja Jai Singh Sawāī*, the *Kachh'wāhā*, of *Amār*. Reigned 1699—1743 A.D.

He was not only a patron of poets, but wrote his own autobiography, entitled *Jai Singh Kalpadrum*, which is a valuable historical work. He was one of the most remarkable men of his time. See Tod's *Rājasthān*, ii, 356-68 (Calc. ed. 393—407).

326. सूरति मिसर, *Surati Misar*, of *Āg'ra*. Fl. 1720 A.D.

**Sūd.** The author of an esteemed commentary on the *Sat Sai* of *Bihārī Lal* (No. 196), also of a work entitled *Saras Ras* (Rāg.), a *Nakh'sikh* (see note to No. 87), a commentary to the *Rasik Priyā* (see No. 134), and a work on rhetoric entitled *Alaghār Mālā*. During the reign of *Muhammad Shāh* (1719—1748) he translated the *Bātāl Pachisi* (Rāg.) into Braj Bhākḥā under orders of *Jāi Singh Sawāl* (No. 325, 1699—1743) from the Sanskrit *Vetāla Pañchaviṃṣatikā* of *Çiva Dāsa*. The Braj Bhākḥā version is the foundation of the well-known Hindūstānī version of *Lalla Ji Lal* (see No. 629). See Garoin de Tassy, i, 306, 484, and also preface to the last-named work.

**327. क्रिष्ण कवि, the poet Krish'n, of Jāipur. Fl. 1720 A.D.**

He was a pupil of the poet *Bihārī Lal* (No. 196), and entered the service of *Rājā Jāi Singh* (No. 325) *Sawāl*. He wrote a poetical commentary on *Bihārī Lal's Sat Sai* together with a supplementary gloss. Cf. No. 180.

**328. क्रिपा राम कवि, the poet Kripā Rām, of Jāipur. Fl. 1720 A.D.**

He was one of the astronomers of *Rājā Jāi Singh Sawāl* (No. 325). He wrote an astronomical work in the vernacular called *Samay-bōdh* (P *Samay-ogh*).

**329. मोहन कवि, the poet Mōhan. Fl. 1720 A.D.**

He attended the court of *Rājā Jāi Singh Sawāl* (No. 325). Cf. No. 284.

**330. बुद्ध राव, Buddh Rāv, the Hārā. Fl. 1710—1740 A.D.**

He was *rājā* of *Bāndī*, and was married to the sister of *Jāi Singh Sawāl*, of *Āmer* (No. 325). *Bahādur Shāh* (1707—1712), the emperor, owed him in great measure his throne in the contest with his brother *Ālam*. *Buddh* also saved him in the rebellion of *Sayyad Bar'hānā* in 1724 and restored him to power. For his signal services in the contest for the emperor's throne he was granted the title of *Rūw Rājā*. He was conquered and deposed about 1740 by his brother-

in-law JEN Singh. He was himself a poet and a patron of poets. See Tod, ii, 482 and ff. (Calc. ed. ii, 528 and ff.).

**331. भोज मिसर कवि,** the poet *Bhōj Mīsar* the elder. Fl. 1720 A.D.

He attended the court of *Buddh Rāw* (No. 330), and was the author of a work entitled *Mīsar Sīngār*.

**332. गुर दत्त सिङ्घ,** *Raja Gur Datt' Singh alias Bhūpatī Kabi*, of *Amēthi*, in *Āudh*. Fl. cir. 1720 A.D.

Sat., Sun. He was not only a poet himself, but was a great patron of poets. In Sun. he is called *Chhitipāl*. Garcin de Tassy, i, 121, mentions a *Bhūpatī* or *Bhū Dēo*, but a *Kāyasth* by caste, the author of a work in Hindī verse entitled *Srī Bhāgawat*. Cf. No. 604.

**333. भगवन्त राय खींची,** *Bhag'want Rāy* the *Khīochī*, of *Asōthar*, district *Fatīh'pur*. Fl. 1750 A.D.

† Sun. He was son of one *Arārū*, founder of the *Asōthar* family. He maintained his independence for several years, and successfully opposed the emperor's troops, but finally, in 1760, was killed by treachery, and was succeeded by his son *Rāp Rāy*. See Growse, *Supplement to the Fatīh'pur Gazetteer*, pp. 5, 8, where 1860 is a misprint for 1760. He was author of a *Rāmāyan*, and ancestor of *Kām'tā Par'sād* (No. 644). He is possibly the same as *Bhag'want Kabi* and as a *Bhag'wān Kabi*, both mentioned by Sib Singh; and as a *Bhag'want Kabi* quoted in Sun.

**334. उदय नाथ त्रिवेदी कवीन्द्र,** *Uday Nath Tribedī*, the poet-laureate, of *Ban'pūrā*, in the *Dōdb*. Fl. cir. 1720 A.D.

Sat. He was son of *Kālidās Tribedī* (No. 159), the author of the *Hajārā*, and was as famous a poet as his parent. At first he attended the court of king *Himmat Singh*, of *Amēthi* (cf. No. 160), and usually signed his poems as by *Uday Nāth*. Subsequently the king gave him the title of *Kabīndr'* or poet-laureate, and thereafter he signed himself *Kabīndr'*. He got the title as a reward for writing a work entitled *Ras-chandrōday*, or *Ratī-binōd* or *Chandrōday*, or *Ras-chandrikā*. It deals with vernacular composition (भाषा साहित्य), and was written

Sambat 1804 (A.D. 1747). Subsequently he stayed a short time with king *Gur Datt' Singh* (No. 332), of *Amethi*, with *Bhag'want Rāy* (No. 333), *Khichi*, of *Asōthar* (d. 1760), with *Gaj Singh*, Rājā of *Āj'mar*,<sup>1</sup> and with king *Buddh Rāw*, *Hārā*, of *Bandī* (1710—1740) (No. 330). By all these was he highly honoured.

It may be mentioned that there was another *Kabīndr' Tribedī*, of *Bētī*, in the district of *Rāy Barellī*, who also was a poet of repute.

**335.** सुख देव कवि, the poet *Sukh Deb*, of the *Doāb*. Fl. cir. 1750 A.D.

He is possibly the same as the *Sukh Deb Misar*, of *Dāulat'pur* (No. 356), or as the other poet of the same name of *Kampila* (No. 160). He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**336.** भू धर कवि, the poet *Bhū Dhar*, of *Asōthar*, district *Fatih'pur*. Fl. cir. 1750 A.D.

He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**337.** मल्ल कवि, the poet *Mall*. Fl. cir. 1750 A.D.

He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**338.** सम्भु नाथ मिसर कवि, the poet *Sambhu Nāth Misar*, of *Asōthar*, district *Fatih'pur*. Fl. cir. 1750 A.D.

Sat. He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*. He was author of (1) *Ras Kallōl*, (2) *Ras Taranginī*, (3) *Alankār Dipak*. He was preceptor of the poet *Sib Ar'selā* (No. 339), and of many other poets.

**339.** सिब अरसेला कवि, the poet and bard *Sib Ar'selā*, of *Deutahā*, district *Gōḍā*. Fl. cir. 1770 A.D.

<sup>1</sup> I can find no mention of this Rājā in Tod.

He was a pupil of *Sambhu Nāth Mīsar* (No. 338), of *Asōthar*, in *Fatih'pur*, and became teacher of *Jagat Singh Bīsan* (No. 340). He wrote a work on vernacular composition (वाचिपत्र) entitled *Rasik Bīlās*. He also wrote (2) *Alankār Bhakhan*; (3) a prosody.

**340. जगत सिङ्घ** *Jagat Singh, the Bīsan*. Fl. cir. 1770 A.D.

He belonged to the family of the Rajs of *Gōḍā* and *Bhīn'gā*. He was ta'alluq'dār of *Deutahā*, in which village resided the bard *Sīb Arsēlā* (No. 339). He became a pupil of his in the art of poetry, and wrote a treatise on prosody named *Chhand Sringār*. He also wrote a treatise on rhetoric (चतुष्टय) entitled *Sāhitya Sudhā-nidhi*. Cf. No. 605.

**341. स्याम लाल कवि**, the poet *Syām Lal*, of *Jahānābād*. Fl. cir. 1750 A.D.

Sūd. (P) He attended the court of *Bhag'want Rāy, Khlohī* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*. Cf. No. 269.

**342. निवाज**, *Niwāj (Nawāz)*, the Brāhman of *Bundel'khaṇḍ*. Fl. cir. 1750.

He attended the court of *Bhag'want Rāy Khlohī* (d. 1760), of *Asōthar*, in *Fatih'pur*. Possibly the same as No. 448.

**343. सारङ्ग कवि**, the poet *Sārang*, of *Asōthar*, district *Fatih'pur*. Fl. cir. 1750 A.D.

He attended the court of *Bhawānt Singh, Khlohī*, nephew of *Bhag'want Rāy, Khlohī* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**344. भिखारी दास**, *Bhikhārī Dās*, the Kāyasth, of *Ar'wal*, in *Bundel'khaṇḍ*. B. 1723.

He is counted as one of the masters of vernacular composition. Amongst his works may be mentioned (1) a treatise on prosody entitled *Chhandōrnab*, (2) *Ras-sārāns*, (3) *Kābya-nir'nay*, (4) *Sringār nir'nay*, (5) *Bāg Bahār*, (6) *Prēm-ratnākhar*. In No. 3 a number of poets are mentioned. It is quoted in this work as 'Nir.'

345. गिरि धर कविराय, the poet-laureate *Giri Dhar*, of the *Dōāb*. B. 1713.

Rāg. He was the famous author of verses on morals and occasional pieces in the *Kuṇḍaliyā* metre. He is considered the greatest master of this metre. See Kellogg's *Hindi Grammar, Prosody*, p. 25. Possibly the same as No. 483.

346. करन भट्ट, the bard *Karan*, of *Par'nā (Pannā)*, in *Bundel'khaṇḍ*. B. 1737.

He composed under the patronage of *Rājās Sabhā Singh* (cf. No. 155) and *Hir'dāī Sāhī*, the *Bundēlas* of *Par'nā (Pannā)*, a commentary on the *Sat Sal* of *Bihārī* (No. 196) entitled the *Sāhitya Chandrikā*. He was skilled at impromptu versification, and at completing unfinished verses given to him suddenly as a test of skill, and this gained him many gifts and honours. The date given is taken from *Sib Singh*, but I can find no trace of any king of *Par'nā* called *Sabhā Singh*. The *Report of the Arch. Sur. Ind.* xxi, 112, mentions a *Hir'dāī Sāhī* of *Pannā* who succeeded his father *Chattr' Sāl* in A.D. (? *Sambat*) 1718. Cf. No. 504.

347. आनन्द घन कवि, the poet *Ānand Ghan*, of *Dillī*. Fl. 1720; D. 1739 A.D. 504.

Rāg., Sun. *Sib Singh* states that his poems are as brilliant as the sun. He has never seen any complete work of his, but has as many as five hundred short pieces by him. According to the *Sāhitya Bhāṅghan* of *Mahādeo Par'sād* he was a *Kūyasth* by caste, and was *Muḥammad Shāh's* (1719—1748) *Munshi*. Before his death he retired to *Brindāban*, and was killed in the capture of *Mathurā* by *Nādir Shāh*. His best known work is the *Sujān Sāgar*. He is possibly the same as another *Ānand Kabi* mentioned by *Sib Singh* as born in 1654 A.D., and the author of a work on sexual intercourse entitled *Kōk Sār* (Rāg.). He sometimes signed himself *Ghan Ānand*.

348. जगुल किशोर भट्ट, *Jugal Kishōr Bhaṭṭ*, of *Kāthal*, district *Kar'nāl*, in the *Pañjāb*. Fl. 1740 A.D.

He was a prominent figure among the attendants at the court of the emperor *Muḥammad Shāh* (1719—1748). In *Sambat* 1803 (A.D.



1746) he wrote a first-rate work on rhetoric (चक्रवर्त) entitled the *Alaṅkāra-nidhi*, in which he has described ninety-six *alaṅkāras* with examples. He states in this work that there were four principal poets attending his own court, named, respectively, *Rudr' Mani Misar* (No. 352), *Sukh Lal* (No. 354), *Sant Jib* (No. 353), and *Gumān Ji Misar* (No. 349). A number of detached poems by him are included in a compilation entitled the *Kishōr Saṅgrah*. He is possibly the same as a *Jugul Kishōr Kabl* mentioned by Sib Singh (without date) as an erotic writer.

349. गुमान जी मिसर, *Gumān Ji Misar*, of *Sārī*, district *Har'dōī*. Fl. 1740 A.D.

He was skilled in composition and in Sanskrit. He attended the court of the emperor *Muḥammad Shāh* (1719—1748) of Dilli, under the protection of *Jugul Kishōr Bhaṭṭ* (No. 349). Subsequently he attended the court of 'Ali Ak'bar Khān Muḥammadi, who was himself an excellent poet, and who had in his service *Nidhān* (No. 350), *Prēm Nāth* (No. 351), and other great poets. Gumān Ji wrote the *Kalā Nidhi*, which is an excellent line-for-line commentary in various metres on the *Hāṣadha* of *Ḡrī Hārṣa*. He also wrote a special commentary named *Salil*<sup>1</sup> on the *Pañchanaliya*, which is the name of a difficult portion of the *Nāṣadha*. He is possibly the same as another *Gumān Kabl* mentioned by Sib Singh as born in 1731, and author of a work entitled *Krish'n Chandrikā*.

350. निधान, *Nidhān*, the Brāhman. Fl. 1751 A.D.

He attended the court of 'Ali Ak'bar Khān Muḥammadi, where he had great repute. He wrote a highly poetical *Sāllhōtr'* or treatise on veterinary surgery in the vernacular. He was a fellow courtier of *Gumān Ji Misar* (No. 349) and *Prēm Nāth* (No. 351).

351. प्रेम नाथ, *Prēm Nāth* the Brāhman of *Kaluā*, district *Kherī*, in *Āudh*. Fl. 1770 A.D.

Sun. He attended the court of 'Ali Ak'bar Khān Muḥammadi, and translated the *Brahmōttarakhaṇḍa* into the vernacular. He was a

<sup>1</sup> Or Sib Singh, from whom this is taken, may mean that he made the *Pañchanaliya* as clear as water.

fellow courtier with *Gumān Jī Misar* (No. 349) and *Nidhān* (No. 350). He is possibly the same as a *Prēm Kabi* quoted by Sib Singh.

**352. रुद्र मनि मिसर, *Rudr' Mani Misar*, the Brāhman.**  
Fl. 1740 A.D.

He attended the court of *Jugul Kishōr Bhaṭṭ* (No. 348) at *Dillī*.

**353. सन्त जीव कबि, the poet *Sant Jīb*.** Fl. 1740 A.D.  
He attended the court of *Jugul Kishōr Bhaṭṭ* (No. 348).

**354. सुख लाल कबि, the poet *Sukh Lal*.** Fl. 1740 A.D.  
*Sūd*. He attended the court of *Jugul Kishōr Bhaṭṭ* (No. 348).

**355. हरि नाथ, *Harī Nāth*, of *Guj'rāt*, afterwards of *Banāras*.** B. 1769 A.D.

The author of a treatise on rhetoric entitled *Alaṅkāra Dar'pan*. He is possibly the same as a *Hari Nāth* mentioned by *Garcin de Tassy* (i, 218) as author of the *Pōthī Shāh Muhammad Shāhī* or *History of Muḥammad Shāh* (1719—1748), of which a manuscript is preserved in the British Museum, No. 6651E, Additional Manuscripts.

**356. सुख देव मिसर कबि, the poet *Sukh Deb Misar*,**  
of *Dāulat'pur*, district *Rāy Barēllī*. Fl. 1740 A.D.

He attended the court of *Rāw Mar'dan Singh Bāis*, of *Dāūriyā Kherā*, in *Āudh*, and wrote in his name a treatise on lovers (see note to No. 87) entitled *Rasār'nab* (Rag.). The bard *Sambhu Nāth* (No. 357) was his pupil. See *Garcin de Tassy*, i, 479. Cf. No. 335.

**357. सम्भु नाथ कबि, the poet and bard *Sambhu Nāth*.**  
Fl. 1750 A.D.

He was pupil of *Sukh Deb Misar* (No. 356), of *Dāulat'pur*, and was author of a *Rāmāyan* entitled *Rām Bilās*. Cf. No. 366.

358. दूलाह त्रिबेदी, *Dalah Tribedi*, of *Ban'para*, in the *Doab*. Fl 1746 A.D.

Sat. He was son of *Uday Nāth Tribedi* (No. 334), and grandson of *Kalidās Tribedi* (No. 159), the celebrated compiler of the *Hajārā*. He wrote a work of great authority on vernacular composition (भाषा साहित्य) entitled *Kabi-hul Kanṭhābharan*.

359. बल देव कवि, the poet *Bal Deb*, of *Baghel'khand*. Fl 1746 A.D.

He attended the court of king *Bikram Shāh*, the Baghel of *Dewarā-nagar*.<sup>1</sup> In the above year, at the suggestion of this prince, he compiled an anthology entitled *Sat-kabi-glārā Bllās* (quoted in this work as 'Sat.') which contains poems by seventeen different authors, viz.—

- (1) *Kesab Dās* (No. 134).
- (2) *Chintāmani* (No. 143).
- (3) *Matī Ram* (No. 146).
- (4) *Sambhu Nāth, Sulānhi* (No. 147).
- (5) *Nil Kanṭh* (No. 148).
- (6) *Kālidās Tribedi* (No. 159).
- (7) *Sukh Deb Misar, of Kamplā* (No. 160).
- (8) *Bihārī Lāl* (No. 196).
- (9) *Kesab Rāy* (No. 300).
- (10) *Rabi Datt'* (No. 304).
- (11) *Gur Datt' Singh, of Amēthi* (No. 332).
- (12) *Uday Nāth Tribedi* (No. 334).
- (13) *Sambhu Nāth Misar* (No. 338).
- (14) *Dalah* (No. 358).
- (15) *Himmatī Bahādur* (No. 377).<sup>2</sup>
- (16) *Biswa Nāth Atāl* (No. 410).
- (17) *Mukund Lāl* (No. 560).

He also wrote poetry himself.

<sup>1</sup> This must be a different person from the well-known *Bikram Sahī* (No. 514), of *Char'khari*, who was born 1785 A.D. Curiously enough a *Bal Deb* also attended his court.

<sup>2</sup> *Himmatī Bahādur* flourished in 1800 A.D., but he must have been an old man then.

**360. मनबोध झा, *Man'bōdh Jhā alias Bhōlan Jhā*, of *Jam'sam*, district *Dar'bhāngā*. Fl. 1750 A.D.**

One of the most celebrated poets of *Mithilā*. Little is known about him beyond the facts that he married the daughter of one *Bhikkhārī Jhā*, and that his only child, a daughter, was ancestress of the present *Mahārāj* of *Dar'bhāngā*. He composed a version of the *Harivamṣa* in the *Maithili* dialect, entitled *Haribans*. Only ten *adhyaayas* have come down to us, but these enjoy great popularity. See *J. A. S. B.*, 1882, p. 129, and 1884, Sp. No.

**361. केशव, *Kesab*. Fl. 1775 A.D.**

A *Maithil* poet, who attended the court of *Rājā Par'tāp Singh*, who was himself a poet, under the *alias* of *Mod Nārāyan* (No. 362). See *J. A. S. B.*, vol. liii, p. 89.

**362. मोद नारायण, *Mod Nārāyan alias Rājā Par'tāp Singh*. Fl. c. 1775 A.D.**

A king of *Mithilā*, who was a poet. He was son of *Narēndra Singh*, of *Dar'bhāngā* the victor of *Kanar'pl Ghāṭ* (see *Lāl Jhā*, No. 363), and was the fifth in ascent before the present *Mahārāj*. See *J. A. S. B.*, vol. liii, p. 82. The poet *Kesab* attended his court (No. 361).

**363. लाल झा, *Lāl Jhā* or *Kabl Lāl*, of *Māg'rāuni*, district *Dar'bhāngā*. Fl. 1780 A.D.**

One of the most famous poets of *Mithilā*. The author of the poem entitled *Kanar'pl Ghāṭ Lāṛā*. See *J. A. S. B.*, vol. liv, p. 16.

His patron was *Narēndra Singh*, who gave him the village of *Kanāl* as a reward for the poem. This village is now owned by his descendants.

**364. तीरथ राज, *Trath Rāj*, the *Brahman*, of *Bais'wāra*. B. 1743 A.D.**

He attended the court of *Rājā Achal Singh Bāis*, of *Dāūṛiyā Kherā*, in *Āudh*, and at his command he translated in the year 1750 A.D. the *Samāra Sāra* into the vernacular.

365. **दया निधि कवि**, the poet *Daya Nidhi*, of *Bals'wārā*.  
B. 1754.

He wrote a treatise entitled *Sāllhōtr'*, dealing with veterinary surgery, at the instance of *Rājā Aohal Singh Bāis*, of *Dāūrīyā Khērā*, in *Āudh*. Cf. No. 787.

366. **सम्भु नाथ कवि त्रिपाठी**, the poet *Sambhu Nāth Tripāṭhī*. FL 1752 A.D.

Rāg. He is possibly the same as *Sambhu Nāth* (No. 357), author of the *Rām Bilās*. He attended the court of *Rājā Aohal Singh Bāis*, of *Dāūrīyā Khērā*, in *Āudh*. Under the name of *Rāw Raghu Nāth Singh* he wrote in the above year a vernacular translation of the Sanskrit *Vetāla Pañohaulmṇatikā* of *Çiva Dāsa* under the title of *Bāntāl Paohīl* (Rāg.). He also translated the astrological *Muhārta Chintāmaṇī* into the vernacular in various metres.

367. **सूदन कवि**, the poet *Sadan*. B. 1753 A.D.

He attended the court of *Sujān Singh*, son of *Badan Singh*. In one poem ten verses mentioned by *Sib Singh* containing the names of several poets are praised by him. Nine of these verses have been lost, and *Sib Singh* is only able to give the last, which (quoted in this work as 'Sūd') contains the following names:—*Sanēhī*, *Sabal Singh*, *Sar'b Sukh*, *Sib Dās*, *Sib Rām*, *Sukh Lal*, *Sunām* (?), *Sumērū*, *Sārāj*, *Suratī*, *Senāpatī*, *Sekh*, *Som Nāth*, *Syām Lal*, *Srī Dhar*, *Srī Patī*, *Harī*, *Hari Dās*, *Hari Bāis*, *Harī Har*, *Hiras* (?), *Hit Rām*, *Husēn*.

368. **रङ्ग लाल कवि**, the poet *Rang Lal*. B. cir. 1750.

He attended the court of *Sujān Singh*, the son of *Badan Singh*.

369. **ब्रज बासी दास**, *Braj Bāsi Dās*, of *Brindāban*, the *Dās*. FL 1770 A.D.

Rāg., Sun., ♪ Sring. *Sib Singh* says he was born 1753 A.D. He wrote in the year 1770 A.D. a work entitled *Braj Bilās* (Rāg.), descriptive of *Krish'n's* life during his residence at *Brindāban*. (See *Wilson, Religious Sects of the Hindus*, p. 132, and *Garcin de Tassy*,

i, 131.) He is possibly the same as another *Braj Bāsi Dās* alias *Dās Braj Bāsi* mentioned (without date) by Sib Singh as having translated the play *Prabōdha Chandrōdaya* into the vernacular (Rsg.).

**370. करन कवि बन्दौजन**, the poet and bard *Karan*, of *Jōdh'pur* in *Mār'wār*. Fl. cir. 1730 A.D.

A poet of the *Rāṭhāūr* *Mahārāja*. He wrote a work entitled the *Sūrya Par'hās* under the patronage of *Maharaj Abhay Singh* (1724—1750), the *Rāṭhāūr*, son of *Ajīt Singh* (No. 195). It is 7,500 *ṣṭōkas* in length, and gives a history of the time from *Mahārāj Jas'want Singh* (1638—1681) down to *Abhay Singh* (1731 A.D.). Cf. *Tod*, i, xiv; ii, 4, 91, 107; *Calc. ed.* i, xiii; ii, 4, 99, 117. *Tod* gives an anecdote and quotation from this poet in ii, 120; *Calc. ed.* ii, 131.

**371. बिजै सिङ्घ**, *Bijā Singh*, *Mahārāj* of *Jōdh'pur*, in *Mār'wār*. Reigned 1753—1784 A.D.

He was an author himself, and got written the *Bijā Bilās*, a historical work of 1,00,000 couplets, narrating the war between *Bijā Singh* and his cousin *Rām Singh*, the son of *Abhay Singh*. It was in consequence of this war that the *Marāṭhās* entered the state of *Mār'wār*. *Sib Singh* wrongly states he was king of *Udāpur*, in *Mēwār*. See *Tod's Rājasthān*, i, xiv; ii, 4, 121 (*Calc. ed.* i, xiii; ii, 4; 134 and ff.).

**372. मान कवि**, the poet *Mān*, *Brāhman*, of *Bals'wārā*. Fl. 1761 A.D.

He wrote in the above year a vernacular translation of the *Kṛiṣṇa Khaṇḍa* entitled *Kriṣh'n Kallōl*. The commencement of this work contains an important genealogy from *Ṣālivāhana* to *Champatī Rāy* (P the father of *Chhatt'r Sāl*, No. 197).

**373. छेम करन कवि**, the poet *Chhēm Karan*, the *Brāhman* of *Dhanāūl*, district *Bārābaḡhī*. B. 1771 A.D.

He was author of (1) *Rām Rataṅkar*, (2) *Rāmāspad* (?), (3) *Gurū Kathā*, (4) *Āhnīk*, (5) *Rām-Gīt Mālā*, (6) *Kriṣh'n-Charitāmrit*, (7) *Pad Bilās*, (8) *Raghu-rāj Ghanāchharī*, (9) *Britt-Bhāskar*, and other excellent works. He died in 1861, at the age of ninety.

374. चन्दन राय कवि, the poet and bard *Chandan Ray*, of *Nahl* (? *Mahl*) *Puwāwā*, district *Shāh-Jahān-pur*. Fl. 1773 A.D.

He attended the court of *Rājā Kesari Singh*, of *Gānr*. Under his name he wrote the *Kesari Par'kās*. Amongst his other works may be mentioned an important poem entitled the *Sringār-sār*, the *Kallōl Tarangini* (dated 1789 A.D.), the *Kābyābharan*, the *Chandan Sat Sat*, and the *Pathikbōdh*. All these are highly esteemed. He had twelve pupils, all of whom became successful poets. The most celebrated was the poet *Man Bhāwan* (No. 375). A descendant of his was *Mah'rand Ray* (No. 610).

375. मन भावन, *Man Bhāwan*, a Brahman, of *Mūryā*, district *Shāh-Jahān-pur*. Fl. 1780.

Rāg. He was the most successful of the twelve pupils of *Chandan Ray* (No. 374). His best work is the *Sringār Ratnābali*.

376. रतन कुँचर, *Bibi Ratan Kūar*, of *Banāras*. B. cir. 1777 A.D.

Authoress of an account of devotees of *Krish'n*, entitled *Prēm Ratna*. She was grandmother of *Rājā Shiva Prasād*, C.S.I. (No. 699). This gentleman writes to me as follows concerning her:—'My grandmother, *Bibi Ratan Kūar*, died some 45 years ago' (written in 1887), 'when I was only 19 years old, attending the court of Colonel *Sutherland*, the Governor-General's Agent at *Āj'mēr*, as *Wakil* of the late *Mahārāj* of *Bharat'pur*. Her age was between 60 and 70 when she left this world, but I regret I cannot give you exact dates. Besides the *Prēm Ratna*, she composed many *padas*. I have a manuscript book, called *Pad hi Pōthi*, in which she has written here and there with her own hands her *padas*. She was a good musician, and wrote a beautiful hand. She was well versed in *Sanskrit*, and knew a little *Persian* too. She knew medicines, and the best part of the little knowledge I may be credited with, I acquired from her.'

377. जसन्वन्त सिङ्घ, *Jas'want Singh*, the *Bhagelā*, of *Rājātlr'wā*, in *Kanāuj*. Fl. 1797 A.D.

He was learned in *Sanskrit* and *Persian*. He compiled from other works on composition ( *व्यक्ति* ) a work on lovers (see note to No. 87) entitled *Sringār Sirōmani*. He also wrote a famous treatise on

rhetoric (बहुरूप), founded on the Sanskrit *Chandraloka*, entitled *Bhākhā Bhūkhan* (Rāg.), and a treatise on veterinary surgery entitled *Sālihotr'* (Rāg.). All these are excellent works. He died in 1814 A.D. The *Bhākhā Bhūkhan* has had numerous commentators, amongst whom the following may be mentioned:—*Par'tāp Sāhī* (P) (No. 149), *Nārāyan Rāy* (No. 572), *Giri Dhar Banār'sī* (No. 580), *Dal'patī Rāy* (No. 635), *Banī Dhar* (No. 636), an anonymous poet of *Uniyāra* (No. 660), *Harī* (No. 761). It has been printed at Banāras in Sambat 1943 (1886) by *Ambikā Charaṇ Chattōpadhyāya*. A Bombay edition identifies the author with *Jas'want Singh* (1638—1681) of *Mār'wār*, but this is very doubtful. See No. 149 and No. 149 Add.

**378. हिम्मत बहादुर**, *Gosāi Nawāb Himmatī Bahādur*.  
Fl. 1800 A.D.

Sat. His court was attended by many poets, including *Thākur* (who saved his life; see No. 173) and *Rām Saran*. *Ashand Giri* (No. 527) was descended from him.

He was a military guru or soldier-saint, who commanded a large force of *gosāis* or religious devotees in the army of *Sendhiyā*. He instigated 'Alī Bahādur to attempt the conquest of *Bundēl'khaṇḍ*, but ultimately went over to the English during the second *Marāṭhā* war (1803—1806). He must have been an old man then, as poems by him are quoted in *Sat.*, which was written in 1746.

**379. राम सरन कवि**, the poet *Rām Saran*, of *Hamir'pur*,  
district *Itāwā*. Fl. 1800 A.D.

**380. राम सिङ्घ कवि**, the poet *Rām Singh*, of *Bundēl'khaṇḍ*.  
Fl. 1800 A.D.

These two attended the court of *Himmatī Bahādur*.

#### ADDENDA TO CHAPTER IX.

**381. आदिश कवि**, the poet *'Adil*.  
B. 1703 A.D.

*Sib Singh* has seen detached pieces by him, but no complete work.

**382. ब्रज चन्द कवि**, the poet  
*Braj Chand*. B. 1703 A.D.

**383. मौन कवि**, the poet *Bhānū*  
the elder, of *Bundēl'khaṇḍ* B. 1703  
A.D.

An erotic poet.

**384. महबूब कवि**, the poet  
*Mah'bab* (*Mahbab*). B. 1705 A.D.



385. किशोर सर कवि, the poet *Kishor Sar*. B. 1704 A.D.

Srigg., Sun. He has written many poems in the *chhappā* metre.

386. मदन किशोर कवि, the poet *Madan Kishor*. Fl. 1710 A.D.

He attended the court of *Bahadur Shah* (1707—1712). Cf. No. 50.

387. दया राम कवि त्रिपाठी, the poet *Daya Ram Tripathi*. B. 1712.

A quietistic (शान्ति रस) poet. Possibly the same as a *Daya Ram* mentioned by *Sib Singh* (without date) as author of a lexicographical work entitled *Anēkarth*.

388. पण्डरीक कवि, the poet *Panḍurik*. B. 1712.

389. गङ्ग कवि, the poet *Gaṅg*, of *Rāj'putana*. B. 1713.

The emblematic (कुर) and occasional verses by him in the *chhappā* metre are famous.

390. नन्द लाल, *Nand Lal*. B. 1717 A.D.

391. लाल मुकुन्द कवि, the poet *Lal Mukund*. B. 1717.

An erotic poet. Possibly the same as *Mukund Lal* (No. 560).

392. इन्दू कवि, the poet *Indū*. B. 1719 A.D.

A commonplace poet.

393. ब्रज राज कवि, the poet *Braj Raj*, of *Bundel'khaṅḍ*. B. 1718 A.D.

394. याक़ुब ख़ाँ कवि, the poet *Yakub Khan (Ya'qub)*. B. 1718 A.D.

He wrote a commentary to the *Rasik-priya* (see No. 134).

395. बीरबल, *Bir'bal alias Bir'bar*, a *Kāyasth* of *Dillī*. Fl. 1723 A.D.

The author of a work on composition (साहित्य) entitled *Krish'n Chandrika*, written in the above year.

396. राजा राम कवि, the poet *Raja Ram*. B. 1721 A.D.

An erotic poet. Cf. No. 233.

397. अनवर ख़ाँ कवि, the poet *An'war Khan*. B. 1723 A.D.

He wrote a commentary on the *Sat Sal* of *Bihari* (No. 196), and a work called the *An'war Chandrika*, or possibly this last is the title of the commentary.

398. गुलाब सिंह, *Gulab Singh*. B. 1723.

399. बेचू कवि, the poet *Bechū*. B. 1723.

400. ब्रज नाथ कवि, the poet *Braj Nath*. B. 1723 A.D.

The author of an admired work entitled *Rag Mala* (*Rāg*). Cf. No. 904.

401. मधु नाथ कवि, the poet *Braj Nath*. B. 1723 A.D.

402. मनोहर कवि, the poet *Manohar*. B. 1723.

403. महा कवि, the poet *Mahā* (P the great poet). Fl. 1723 A.D. Sun.

404. रस राज कवि, the poet *Ras Raj*. B. 1723 A.D.

The author of a good *Nakh'sikh* (see note to No. 87).

405. रसिक बिहारी, *Rasik Bihari*. B. 1723 A.D. Rāg.

406. चद्र मणि, *Rudr Manī*, the *Chāḍhān*. B. 1723.

407. दल सिंह, *Rājā Dal Singh*, of *Bundel'khaṅḍ*. B. 1724 A.D.

The author of a work entitled *Prēm Payonidhi*, dealing with the loves and sports of *Bādhā* and *Krish'n*.

408. प्रान नाथ, *Pran Nath*. of *Koṣā*. B. 1724.

He attended the court of the *Rājā* of *Koṣā*.

**409.** **बख्शेखार कवि**, the poet *Juḥ'p'hekar (Za'lfagar)*. B. 1725 A.D.  
He wrote a good commentary on the *Sat Sal* of *Bihari* (No. 196).

**410.** **कमल नयन कवि**, the poet *Kamal Nayan*, of *Bundel'khaṇḍ*. B. 1727 A.D.

He was a prolific erotic writer, but no complete work of his is known. His poems are said to possess merit.

**411.** **बिखट नाथ खतारि**, *Blawa Nath Atal*, of *Bundel'khaṇḍ*. B. 1727. Sat.

**412.** **मञ्चित कवि**, the poet *Mañchit*. B. 1728.

**413.** **बिहारो कवि**, the poet *Bihari*, of *Bundel'khaṇḍ*. B. 1729 A.D.

**414.** **नरिन्द कवि**, the poet *Narind*. B. 1731 A.D.

**415.** **रस रूप कवि**, the poet *Ras Rup*. B. 1731 A.D.

**416.** **सिब राम कवि**, the poet *Sib Ram*. B. 1731 A.D.

Sūd. An erotic writer.

**417.** **सिब सिङ्ग**, *Sib Singh*. B. 1731 A.D.

**418.** **अनन्य कवि**, the poet *Ananya*. B. 1733 A.D.

Many poems of his, dealing with the *Vedānta* religion and morals, are extant. He also wrote didactic (बैतानन) poems and *vers d'occasion*. He is possibly the same as another *Ananya Kabi* mentioned by *Sib Singh* as of date unknown, and the author of poems in honour of *Durgā*.

**419.** **तारा पति कवि**, the poet *Tara Pati*. B. 1733 A.D.

Strigg. A writer of a *Nakh'sikh* (see note to No. 87). He is possibly the same as a *Tara Kabi* mentioned by *Sib Singh* as B. (P Fl.) 1779 A.D.

**420.** **रघु राय कवि**, the poet and bard *Raghu Ray*, of *Bundel'khaṇḍ*. B. 1733.

His best known work is the *Jamuna Satak*. He is possibly the same as a *Raghu Ray Kabi* mentioned by *Sib Singh* as B. (P Fl.) 1773 A.D.

**421.** **ईदुष खाँ कवि**, the poet *Isuph (Yasuf) Khan*. B. 1734 A.D.

He wrote commentaries to the *Sat Sal* of *Bihari* (No. 196) and to the *Rasli-priya*, of *Kasab Das* (No. 134).

**422.** **धन सिङ्ग कवि**, the poet and bard *Dhan Singh*, of *Maurāwa*, district *Unao*. B. 1734 A.D.

**423.** **प्रेम सखी**, *Prēm Sakhi*. B. 1734 A.D.

**424.** **सरब सुख खास**, *Sar'b Sukh Lal*. B. 1734. Sūd.

**425.** **रवि नाथ कवि**, the poet *Rabi Nath*, of *Bundel'khaṇḍ*. B. 1734 A.D.

An erotic poet.

**426.** **नब खान कवि**, the poet *Nab Khan*, of *Bundel'khaṇḍ*. B. 1735.

**427.** **जग देव कवि**, the poet *Jag Deb*. B. 1735 A.D.

**428.** **रस खास कवि**, the poet *Ras Lal*, of *Bundel'khaṇḍ*. B. 1736 A.D.

An erotic poet.

**429.** **हरो हर कवि**, the poet *Harl Har*. B. 1737 A.D.

Sūd.

**430.** **ईस कवि**, the poet *Is*. B. 1739 A.D.

His erotic and his quietistic poems are said to be very charming.

**431.** **सिब कवि**, the poet and bard *Sib*, of *Bil'gram*, district *Har'doi*. B. 1739.

**Sun.** The author of a work in the erotic style entitled *Ras Nidhi*.

**432.** **तोष निधि, Tokh Nidhi**, a Brāhman, of *Kampila Nagar*. B. 1741 A.D.

The author of three works—(1) *Sudha Nidhi*, (2) *Byangya Satak*, (3) a *Nakh'sikh* (see note to No. 87).

**433.** **प्रेमीयमन, Premiyaman**, the Musalmān of *Dillī*. B. 1741 A.D.

**Rāg.** He wrote an excellent lexicographical work in two parts entitled *Ansharth* (Rāg.) and *Nam Mala* (Rāg.) respectively.

**434.** **ठाकुर कवि, the poet Thākūr**. Fl. 1743 A.D.

See the poet *Thākūr*, who fl. 1643 A.D. (No. 173).

**435.** **मीर अहमद, Mir Ah'mad**, of *Bil'grām*, district *Har'dol*. B. 1743 A.D.

**436.** **अनूप दास कवि, the poet Anup Das**. B. 1744 A.D.

Several poems in the *kaḥitta* and *dōhā* metres, and songs in the quietistic style (शास्त्रि रच), are extant.

**437.** **कुमार मनि मड, the bard Kumār Manī**, of *Gākul*, in *Braj*. B. 1746 A.D.

A skilled poet, who wrote an esteemed work on composition (शास्त्रि) entitled *Rasik-rasal*.

**438.** **जीवन कवि, the poet Jiban**. B. 1746 A.D.

He attended the court of *Muḥammad 'Alī*.

**439.** **तालिब चक्री, Talīb 'Alī** alias *Ras Nayak*, of *Bil'grām*, district *Har'dol*. B. (P Fl.) 1746 A.D.

An erotic poet. Possibly the same as a *Talīb 'Alī* mentioned by *Sib Singh* as B. 1711 A.D.

**440.** **नाथ, Nath**. B. 1746 A.D.

P *Sun*. He attended the court of one *Manik Chand*, whose son appears to have been named *Jehhan*. Cf. No. 162.

**441.** **पद्मे कवि, the poet Padme**. B. 1746 A.D.

**442.** **पूखी कवि, the poet Pūkhī**, a Brāhman of *Mān'purī*, in the *Doāb*. B. 1746 A.D.

**Sring.**

**443.** **नाथनाथ नाथ, Brāhman Nath**, of *Bhog Sāri*, district *Har'dol*. B. (P Fl.) 1746 A.D.

Mentioned by *Sib Singh* in connection with *Sam Nath* (No. 447).

**444.** **राम परसाद, the bard Ram Par'sad**, of *Bil'grām*, district *Har'dol*. B. (P Fl.) 1746 A.D.

**Rāg.** Cf. No. 639.

**445.** **राम भट्ट, Ram Bhatt**, of *Purukhabad*. B. 1746 A.D.

He attended the court of *Nawāb Qiyām Khān*, and was the author of (1) *Sringār Sāurabh*, (2) *Bar'wah Nayika Bhād*. (See note to No. 87.)

**446.** **सुखानन्द कवि, the poet and bard Sukhānand**, of *Chachāri*. B. 1746 A.D.

**447.** **सोम नाथ, Som Nath**, of *Bhog Sāri*, district *Har'dol*. B. (P Fl.) 1746 A.D.

**Sūd.** Mentioned by *Sib Singh* in connection with *Brāhman, Nath* (No. 443).

**448.** **निवाज कवि, the poet Niwāj (Nawāz)**, a *Muhammādan* weaver of *Bil'grām*, district *Har'dol*. B. 1747.

An erotic poet. Possibly the same as No. 342. To be distinguished from No. 198.

449. बोधा कवि, the poet *Bodha*. B. 1747 A.D.

Srigg., Sun. Cf. No. 500.

450. मदन किशोर कवि, the poet *Madan Kishor*. Fl. 1750 A.D. Cf. No. 386.

451. लाल गिरि धर, *Lal Giri Dhar*, of *Bais'wara*. B. 1750 A.D.

The author of a learned treatise on lovers (see note to No. 87). Perhaps the same as *Giri Dhar* (No. 345).

452. कला निधि कवि, the poet *Kala Nidhi* the younger. B. 1750 A.D.

His *Nakh'sikh* (see note to No. 87) is said to be good.

453. सखी सुख, *Sakhi Sukh*, a Brāhman of *Nar'war*, in *Bundel'khand*. B. 1750 A.D.

He was father of *Kabindr'* (No. 496), and wrote himself.

454. नारायण, the bard *Narayan*, of *Kakapur*, district *Kanh'pur*. B. 1752 A.D.

The author of a metrical history of the *Chandela* kings of *Sib'raj'pur*.

455. किशोर गोविन्द, *Kishor Gobind*, of *Bundel'khand*. B. 1753 A.D.

His poems in the quietistic style (*शान्ति रस*) are said to be excellent.

456. क्रियन् लाल कवि, the poet *Krish'n Lal*. B. 1757 A.D.

Srigg. He has written some admired love songs.

457. मकरन्द कवि, the poet *Mak'rand*. B. 1757.

Srigg., Sun. An erotic poet.

458. उदय भाट, *Uday*, the bard, of *Bundel'khand*. B. 1758 A.D.

A writer of occasional verses.

459. जे देव कवि, the poet *Jai Deb*. B. 1758 A.D.

460. निहाल, *Nihal*, a Brāhman of *Nigohā*, district *Lakh'nau*. B. 1763 A.D.

461. धीर कवि, the poet *Dhir*. Fl. 1765 A.D.

Srigg. He attended the court of the emperor *Shah 'Alam* (1761—1806).

462. रस धाम कवि, the poet *Ras Dham*. B. 1768 A.D.

The author of a work entitled *Alaghar Chandrika*.

463. सिरताज कवि, the poet *Sir'taj*, of *Bar'dhana*. B. 1768.

464. काली राम कवि, the poet *Kali Ram*, of *Bundel'khand*. B. 1769.

His poems are said to be good.

465. जसोदानन्द कवि, the poet *Jasodanand*. B. 1771 A.D.

He wrote a treatise on lovers (see note to No. 87) entitled the *Bar'wai Nayika Bhed*. It is in the *Bar'wai* metre. It is dated *Sambat* 1822 (1765 A.D.), if I read the passage (*विधिकरिन्द्र*) correctly. In this case *Sambat* 1828 (1771 A.D.), which *Sib Singh* gives as the date of the poet's birth, is wrong.

466. लच्छू कवि, the poet *Lachchhu*. B. 1771 A.D.

467. बाजेश कवि, the poet *Bajes*, of *Bundel'khand*. B. 1774.

A poet who wrote in praise of *Anap Giri*.

468. भक्षन कवि, the poet *Bhakhjan*. B. 1774 A.D.

Srigg.

469. लाला पाठक कवि, the poet *Lala Pathak*, of *Rukum'nagar*. B. 1774 A.D.

The author of a *Sallihet'* (Rāg.) or treatise on veterinary surgery.

470. लतीफ कवि, the poet.  
*Latiph (Latif)*. B. 1777.

An erotic poet.

471. समान कवि, the poet  
*Samman*, a Brāhman of *Mailāwā*, district *Har'dol*. B. 1777.

The author of admired *śāhās* on morals.

472. सन्तान कवि, the poet  
*Santan*, the Brāhman of *Bindukh*, district *Fatih'pur*. B. 1777 A.D.

Srīg.

473. सन्तान कवि, the poet  
*Santan*, a Brāhman of *Jaj'mau*, district *Unao*. B. 1777.

474. सिङ्घ कवि, the poet *Singh*.  
B. 1778.

Srīg. He is probably identical with some other poet whose name ends in *Singh*.

475. कवि दत्त, *Kabi Datt'*. B. 1779 A.D.

Srīg., Dig. He is probably the same as *Dab Datt'* (No. 508).

476. मधु सदान दास, *Madhu Sadan Das*, the Māthur Brāhman of *Ish'takapuri*. B. 1782 A.D.

He translated the *Ramāgumādhā* into the vernacular.

477. मनि राम कवि मिसर, the poet *Mani Ram Misar*, of *Kanāuj*. B. 1782.

Srīg. He has written one of the best works on prosody, the *Chhand Chhappani*.

478. राम दास कवि, the poet *Ram Das*. B. 1782 A.D.

479. सिव दास दूबे, *Sib Lal Dube*, of *Dāuriya Khara*, district *Unao*. B. 1782 A.D.

The author of several works, amongst them may be mentioned a *Nakh'slkh* (see note to No. 87), *Khat Ritu* (Rāg.) (a treatise on the six seasons), verses on morals, and comic verses.

480. सङ्गम कवि, the poet  
*Sangam*. B. 1783 A.D.

Srīg. He attended the court of one *Singh Raj*.

481. गङ्गा पति कवि, the poet  
*Ganga Pati*. B. 1787 A.D.

Said to be a tasteful poet.

482. सागर कवि, the poet  
*Sagar*, a Brāhman. B. 1786.

The author of an erotic work entitled *Bama Man Rājjan*. He attended the court of *Jikāt Ray*. See No. 484.

483. गिरि धर कवि, the poet and bard *Giri Dhar*, of *Hol'pur*, district *Sarabagh*. B. (P FL) 1787 A.D.

Possibly the same as No. 345. See No. 484.

484. बेनी कवि, the poet and bard *Beni* the younger, of *Bēti*, district *Ray Bareli*. B. (P FL) 1877 A.D.

These three attended the court of *Jikāt Ray*, Diwan of Nawāb *Aṣafu'd-dāula* (Fl. 1775—1797), of *Lakhnāu*. *Beni* (P Sun.) died at an old age in or about 1835 A.D.

485. जवाहिर कवि, the poet and bard *Jawahir*, of *Bil'gram*, district *Har'dol*. B. 1788 A.D.

He wrote a book entitled the *Jawahir Ratnākar*.

486. गुलाब सिङ्घ, *Gulab Singh*, the Pañjābi. B. 1789. A.D.

He wrote several Vēdānta works, such as a *Ramāyan*, the play *Chandra Prabodh*, *Mōchh Panth*, *Bhāwar Sāwar*, etc.

487. देवी दास, *Devi Das*. Fl. cir. 1790 A.D.

A quietistic poet, a pupil of *Jag Siban Das* (No. 823).

488. बालम दास कवि, the poet *Balam Das*. Fl. 1793.

He wrote in the above year a treatise on geomancy (रजद) entitled *Ramal Bhakha*. It is an authority on the subject.

489. लो दास, *Sri Lal*, the *Guj'rāti*, of *Bāḍar*, in *Rāj'putāna*. B. 1793 A.D.

The author of a *Bhakha Chandrōday* and other works.

490. प्रान नाथ कवि, the poet *Pran Nath*, a Brāhman of *Bais'wara*. Fl. 1793 A.D.

He wrote in the above year an *itiāśa* entitled *Chakabyah*.

491. काण्ड कवि, the poet *Kanh* the elder. B. 1795. A.D.

The author of a work on lovers. (See note to No. 87.)

492. गुन देव, *Gun Deb*, of *Bundel'khaṇḍ*. B. 1795 A.D.

Said to have written some good poetry.

493. गोपाल दास कवि, the poet *Gopal Lal*. B. 1795 A.D.

Said to have written some good quietistic (शांति रस) poems.

494. उमैद कवि, the poet *Umāid*. B. 1796 A.D.

His *Nakh'alikh* (see note to No. 87) is much admired. He appears to have lived in some village in the *Dōab* or near *Shāh-Jahān-pur*.

495. उधो कवि, the poet *Udhō*. B. 1796 A.D.

Strigg., P. Rig. Cf. No. 79.

496. कबीन्द्र, *Kabindr'*, a Brāhman of *Nar'war*, in *Bundel'khaṇḍ*. B. 1797 A.D.

He was son of *Sakhi Sukh* (No. 453), and was author of a work entitled the *Ras-dīp*.

497. रघु राव चवखी, *Ichchha Ram Abasthi*, of *Pacharuā*, district *Barabaphi*. Fl. 1798 A.D.

A very pious poet, who wrote in the above year a treatise on the *Vēdānta* philosophy named the *Brahm Bilas*.

498. साधर कवि, the poet *Sadhar*. B. 1798 A.D.

499. सुकवि कवि, the poet *Sukabi*. B. 1798.

An erotic poet.

500. बोध कवि, the poet *Bodh*. B. 1798 A.D. Cf. No. 449.

501. नरोत्तम, *Narottam*, of *Bundel'khaṇḍ*. B. 1799 A.D.

## CHAPTER X.

## HINDŪSTĀN UNDER THE COMPANY. [1800—1857.]

THE years commencing with the downfall of the Marāṭhā power and ending with the Mutiny form another convenient period in dealing with the literary history of Hindūstān. It was the period of renaissance, of the practical introduction of the printing-press into Northern India, and of the foundation of the modern school which now shows such commendable activity. It was, moreover, the period of the birth of that wonderful hybrid language known to Europeans as Hindī, and invented by them. In 1803, under Gilchrist's tuition, *Lallū Ji Lal* wrote the *Prēm Sagar* in the mixed Ūrdū language of Akbar's camp-followers and of the market where men of all nations congregated, with this peculiarity, that he used only nouns and particles of Indian, instead of those of Arabic or Persian, origin. The result was practically a newly-invented speech; for though the grammar was the same as that of the prototype, the vocabulary was almost entirely changed. This new language, called by Europeans Hindī, has been adopted all over Hindūstān as the *lingua franca* of Hindūs, for a want existed which it fulfilled. It has become the recognised medium of literary prose throughout Northern India, but as it was nowhere a vernacular it has never been successfully used for poetry. The greatest geniuses have tried, and it has been found wanting at their hands. Northern India therefore at the present day presents the following unique state of literature,—its poetry everywhere written in local vernacular dialects, especially in Braj, in Bais'wārī, and in Bihārī, and its prose in one uniform artificial dialect, the mother tongue of no native-born Indian, forced into acceptance by the prestige of its inventors, by the fact that the first books written in it were of a highly popular character, and because it found a sphere in which it was eminently useful.

The star of literature during the half-century under notice shone brightest in *Bundel'khaṇḍ* and *Baghel'khaṇḍ*, at *Banāras*, and in *Āudh*, but it shone with marked differences in the quality of its light. In *Bundel'khaṇḍ* and *Baghel'khaṇḍ* the poets were the legitimate continuators of the traditions of the eighteenth century. *Panna*, the capital

of the heroic *Chhatt'r Sāl*, *Char'khārī* made famous under milder auspices by *Bikram Sahī*, and *Riwā*, illustrious for its art-patrons from the days of *Nejā Ram* to those of *Biswanāth Singh*, each formed a centre from which issued well-known standard works on the art of poetry. The writers, of whom perhaps *Padmākar* was the most famous, were those on whom the mantles of *Kesab Dās* and *Chintāmani Tripāṭhī* fell. They were the last survivors of the learned writing for the learned. *Bundēl'khaṇḍ* remained during the whole half-century a country of semi-independent chiefs warring amongst themselves, with whom the printing-press found little favour.

Far different was the case of *Banāras*. The end of the eighteenth century saw that city a British possession; and with the *pax Britannica* came the introduction of printed books. This had its natural effect. The limitless multiplication of copies by the art of printing gave a new audience to the learned,—an audience that had hitherto been satisfied with the rough Doric of the folk-epic, and which in the earlier days of India's chivalry had been successfully addressed by *Rāj'pūt* bards. What an opportunity for making or marring a nation's character! And here again the pure and noble figure of *Tul'sī Dās* stands forward as the saviour of his fellow-countrymen. *Hindūstān*, happily in this differing from *Baṅgāl*,<sup>1</sup> had that figure to go back to as an example. His popularity gave its tone to the demand, and with characteristic acuteness the *Banāras* *Paṇḍits* fostered the supply. In 1829 was completed and printed for the *Mahārāj* of *Banāras* *Gokul Nāth's* great translation of the companion epic to the *Rāmāyaṇa*, the *Mahābhārata*. This alone was sufficient to make our present period noteworthy, but it is only one early instance of the many valuable works issuing from the Holy City. Other authors, of a younger generation, of whom one of the greatest is happily still alive, endowed with a wider and more catholic mental vision, no longer bounded by the horizon of *Paurānik* cosmology, came to the front, and the benefit done to the intellect of *Hindūstān* by such men as *Rājā Siva Prasād* and *Harishchandr'* cannot easily be calculated.

The *Ta'alūqdārs* of *Āudh* also worthily upheld their reputations as encouragers of poetry. Although eclipsed by *Banāras* in this respect (for is not the *Sundarī Tilak* deservedly the most popular work of its

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<sup>1</sup> It is needless to say that I am not referring to the great revival of *Baṅgālī* literature inaugurated by *Īshwar Chandra* (*Bidyāsāgar*) in later years, but to the insipid indecencies of *Bharat Chandra* and his imitators, which up to then were so popular.



kind in existence?), Āudh may boast of having produced an excellent anthology in the *Bidwan-Mūd-Tarangini*. These anthologies, of which *Kalidās'Ḥajārā*, written at the end of the seventeenth century, is the earliest important example, appeared in considerable numbers during the first half of the nineteenth century, and did much to extend the knowledge of sound vernacular literature of the preceding generations. As already said, one of the most popular, as it was one of the best, was the *Sundarī Tilak*; but the most important of all, both in bulk and in contents, was the *Rāg-Sagarōdbhab Rāg-Kalpadrum*, published in 1843.

For convenience of classification I divide this chapter into four parts, referring to Bundel'khand and Baghel'khand, to Banāras, to Āudh, and to other places respectively. As a rule, only those poets who were born or who flourished between 1800 and 1857 are given, but in a few instances, in order to complete groups, poets who belonged to an earlier period have been kept back for inclusion in this period, or history has been anticipated by including a few of a later date.

### Part I.—Bundel'khand and Baghel'khand.

502. मोहन भट्ट, *Mohan Bhatt*, of *Bānda*. Fl. cir. 1800 A.D.

He is a well-known poet. He attended first the court of the Bundelā Mahārāj *Hindūpatī*, of *Par'nā (Pannā)*, and subsequently those of *Par'tāp Singh Sawāl* (1778—1803) and *Jagat Singh Sawāl* of *Jāipur* (1803—1818) (Tod's *Rājasthan*, ii, 375; Calo. ed., ii, 414). His son was the celebrated *Padmākar* (No. 506), whose grandson was *Gadā Dhar* (No. 512). He also praises one *Sujān Singh*; cf. Nos. 367, 368. Regarding *Hindūpatī*, see No. 503.

503. रूप साहि, *Rup Sahī*, a Kayasth of *Bāg'mahal*, near *Par'nā (Pannā)*, in *Bundel'khand*. Fl. cir. 1800 A.D.

He attended the court of the Bundelā Mahārāj *Hindūpatī* (cf. No. 502) of *Par'nā (Pannā)*. He was author of a work entitled *Rup Bilās* (written, 1756 A.D.), in which he states that *Chhatr' Sāl's* (No. 197) son was *Hir'dāi Singh* or *Hir'dēs* (cf. No. 346), whose son was *Sabhā Singh* (cf. Nos. 155 and 346), whose son was *Hindūpatī* (cf. No. 502).

504. **करन ब्राह्मण**, *Karan*, the Brāhman of *Bundel'khaṇḍ*. Fl. cir. 1800 A.D.

He attended the court of the Bundelā Mahārāj *Hindūpatī* (cf. No. 502) of *Par'nā* (*Pannā*), and composed two important works—the *Ras Kallōl* and the *Sāhitya Ras*.

505. **हर देव कवि**, the poet *Har Deb*. Fl. 1800 A.D.

He attended the court of *Raghu Nāth Rāw*, of *Nag'pur* (1816—1818).

506. **पद्माकर भट्ट**, *Padmākar Bhaṭṭ*, of *Banda*. Fl. 1815 A.D.

Rāg., Sun., Sring. He was son of *Mōhan Bhaṭṭ*, of *Banda* (No. 502). *Padmākar* at first attended the court of *Raghu Nāth Rāw*, of *Nag'pur*, commonly known as the *Appā Sāhib* (reigned 1816—1818), where he received great rewards for his poetry. Subsequently he went to *Jāipur*, where he compiled, in the name of *Jagat Singh Sawāī* (1803—1818), a work entitled *Jagad Bindōd* (Rāg.). Being richly rewarded for this, he devoted the rest of his life to the worship of the Ganges, and wrote a work entitled *Gangā Laharī*. Amongst his grandsons may be mentioned *Gadā Dhar Bhaṭṭ* (No. 512).

507. **ग्वाल कवि**, the poet and bard *Gwal*, of *Mathurā*. Fl. 1815 A.D.

Sun. He was skilled in composition (वाचिन्व). His principal works were (1) *Sāhitya Dakhan*, (2) *Sāhitya Dar'pan*, (3) *Bhakti Bhāw*, (4) *Sringār Dōhā*, (5) *Sringār Kābitta*. He also wrote minor works, such as a *Nakh'sikh* (see note to No. 87), *Gōpl Pachīsi*, *Jamunā Laharī* (written 1822 A.D.), etc. He was a rival of *Deb Datt'* (No. 508) and of *Padmākar* (No. 506).

508. **देव दत्त**, *Deb Datt'* the Brāhman, of *Sārhi*, district *Kānh'pur*. Fl. 1815 A.D.

He attended the court of *Rājā Khumān Singh*, the Bundelā of *Char'khārī*. He was a contemporary and rival of *Padmākar* (No. 506)

and of *Gwāl* (No. 507). He is probably the same as the *Kabī Datt* mentioned in *Dig*.

509. **भान दास कवि**, the poet and bard *Bhān Dās*, of *Char'khārī*, in *Bundel'khaṇḍ*. Fl. 1815 A.D.

He attended the court of *Rājā Khumān Singh*, of *Char'khārī*, and wrote a prosody entitled *Rūp Bilās*.

510. **पञ्जनेस कवि**, the poet *Paj'nās*, of *Bundel'khaṇḍ*. B. 1816 A.D.

*Sring*. He resided in *Par'nā* (*Pannā*), and wrote a good work on vernacular composition (महा काव्य), entitled *Madhu Priyā*. His poems are famous for their conceits and difficulties. The best specimen of his work is his *Nakh'sikh* (see note to No. 87). He was also a good Persian scholar.

511. **बलभद्र**, *Bal'bhadr'* the *Kāyasth*, of *Par'nā* (*Panna*), in *Bundel'khaṇḍ*. B. 1844.

He attended the court of *Rājā Nar'patī Singh*, the *Bundelā* of *Par'nā* (*Panna*).

Possibly the author of the *Bal'bhadrā Charitra*, quoted by *Garcin de Tassy*, i, 104, from *Ward*, ii, 480.

512. **गदा धर भट्ट**, *Gadā Dhar Bhaṭṭ*, of *Bāndā*. B. 1855.

*Rāg*. His paternal great-grandfather was the well-known *Mōhan Bhaṭṭ* (No. 502), whose son was *Padmākar* (No. 506), who had two sons, named *Mihī Lāl* (? No. 623) and *Ambā Par'sād*. The former's sons were *Bansī Dhar*, *Gadā Dhar*, *Chandr' Dhar*, and *Lachhmi Dhar*. The last had a son named *Bidyā Dhar*. These were all poets, but *Gadā Dhar* was the best and attended the court of *Rājā Bhawānī Singh Datiyā*, son of *Bijā Singh Datiyā*. His best known work is the *Alaṅkār Chandrōday*.

513. **पहलाद**, the bard *Pah'lād*, of *Char'khārī*, in *Bundel'khaṇḍ*. Fl. 1810.

He attended the court of *Rājā Jagat Singh*, of *Char'khārī*.

514. **विक्रम साहि**, *Raja Bikram Sāhi alias Bijā Bahādur*, the Bundelā, of *Char'khārī*, in *Bundel'khaṇḍ*. Born 1785; D. 1828 A.D.

Rāj. The author of two much-admired works—(1) *Bikram Biradā-bālī*, (2) *Bikram Sat Sat*. Sib Singh gives another *Raja Bijā Bahādur*, a Bundelā of *Teh'ri*, about whom he mentions no particulars, giving the date as B. 1823, which is the same as that which he wrongly gives for *Bijā* of *Char'khāri*. *Teh'ri* and *Char'khāri* are both in *Bundel'khaṇḍ*.

515. **बैताल कवि**, the poet and bard *Batal*. Fl. 1820 A.D.

He attended the court of *Bikrām Sāhi* (No. 514), and wrote moral and occasional pieces. A selection from his poems will be found in the *Bhkāhā Sār* of *Sāhib Prasād Singh*. According to *Garcin de Tassy*, i, 118, his full name was *Santokh Rāy Bētal*, and he wrote in *Ūrdū*. He appears to have been a contemporary and disciple of *Muḥammad Qiyām*.

516. **बीर कवि** the poet *Bīr Bāj'peyī alias Dāu Dādā*, of *Maṇḍilā*. Fl. 1820.

The author of a work entitled *Prēm Dīpikā*, written in answer to a challenge given by his brother *Bikram Sāhi* (No. 514).

517. **मान कवि**, the poet and bard *Mān*, of *Char'khārī*, in *Bundel'khaṇḍ*. Fl. 1820 A.D.

He attended the court of *Bikram Sāhi* (No. 514). He is possibly the same as a *Mān Kabi* mentioned by *Sib Singh* as a quietistic poet.

518. **बल देव कवि**, the poet *Bal Deb*, of *Char'khārī*, in *Bundel'khaṇḍ*. Fl. 1820.

He attended the court of *Bikram Sāhi* (No. 514). Cf. No. 543.

519. **बिहारी लाल**, the bard *Bihārī Lal alias Bhōj Kabi*, of *Char'khārī*, in *Bundel'khaṇḍ*. Fl. 1840 A.D.

He attended the court of Rājā Ratan Singh alias Rat'nes (cf. No. 149 Add. and No. 344 Add.), the Bundēla of Char'khārī. His two principal works, the *Bhōj Bhūkhan* and the *Ras Bilās*, are much admired. His love for a courtesan named *Shar'fō* led him to compose a number of very popular verses in her honour.

520. अक्षयस, *Awadhās*, the Brāhman of Char'khārī, in *Bundel'khaṇḍ*. Fl. 1840 A.D.

He was an old poet at the court of Ratan Singh, of Char'khārī, the Bundēla. His poems are said to possess taste, but Sib Singh states that he has never been able to obtain copies of any complete work of his. Cf. No. 542.

521. राव राना कवि, the poet and bard *Rāw Rana*, of Char'khārī, in *Bundel'khaṇḍ*. Fl. 1840 A.D.

He was descended from ancient Bundēla poets, and attended the court of Rājā Ratan Singh, where he was shown great honour.

522. गोपाल बन्दीजन, the bard *Gopāl*, of Char'khārī, in *Bundel'khaṇḍ*. Fl. 1840 A.D.

He attended the court of Rājā Ratan Singh, of Char'khārī.

523. बिहारी लाल त्रिपाठी, *Bihari Lal Tripaṭhī*, of *Jik'mapur*, district *Kānh'pur*. Fl. 1840 A.D.

He is the most famous of the descendants of *Mati Rām Tripaṭhī* (No. 146). He was a greater poet than *Rām Din* (No. 524) or *Sital* (No. 525).

524. राम दीन त्रिपाठी, *Rām Din Tripaṭhī*, of *Jik'mapur*, district *Kānh'pur*. Fl. 1840 A.D.

He was a descendant of *Mati Rām* (No. 146), and attended the court of Mahārāj Ratan Singh, of Char'khārī.

525. सीतल त्रिपाठी, *Sital Tripaṭhī*, of *Jik'mapur*, district *Kānh'pur*. Fl. 1840 A.D.

He was a descendant of *Matl Rām* (see No. 146) and father of the poet *Lal* (No. ? 561, 919). He attended the courts at *Char'khārī* and other places in *Bundel'khaṇḍ*.

526. नवल सिंह, *Nawal Singh* the *Kāyasth*, of *Jhānsī*. B. 1841.

Spring. He was a servant of the *Rājā* of *Santhar*. He had a great reputation, and was the author of (1) *Nām Rāmāyan* and (2) *Harī Nāmāball*.

527. अस्कन्द गिरि, *Ashand Giri*, of *Bāndā*. B. (? FL.) 1869 A.D.

This poet belonged to the family of *Himmatī Bahādur* (No. 378), and was an excellent love-poet. His best work is the *Ashand-Binōd*, dealing with that subject.

528. समनेस कवि, the poet *Sam'nēs*, a *Kāyasth* of *Bānhō* (*Rīwā*), in *Baghel'khaṇḍ*. FL. 1810.

He attended the court of *Mahārāj Jai Singh* (succeeded 1809, abdicated 1813), father of *Mahārāj Biswanāth Singh*, of *Bāndhō*. He was author of a work entitled *Kābya Bhākhān*.

529. बिखनाथ सिंह, *Mahārāj Biswanāth Singh*, of *Bāndhō* (*Rīwā*), in *Baghel'khaṇḍ*. Reigned 1813—1834 A.D.

Rāj. The descendant of a line of kings famous for its patronage of poets. His ancestor *Nejā Rām Singh*, who was a contemporary of *Ak'bar*, gave the poet *Harī Nāth* (No. 114) a hundred thousand rupees for a single *dōhā*. This king not only sustained the traditional liberality of his family, but was also the author of a Sanskrit work entitled *Sarvasaṅgraha*. He also wrote vernacular commentaries on the *Bijak* of *Kabīr* (see Nos. 13, 14), and on the *Binay Patrikā* of *Tul'sī Dās* (No. 128). Another good vernacular work of his is entitled *Rām Chandr' kī Sawārī*.

530. अजबेस नवीन भाट, *Ajabēs*, the modern bard of that name. FL. cir. 1830 A.D.

Sun. He attended the court of *Mahārāj Biswanāth Singh* (No. 529), of *Bāndhō (Riwā)* (1813—1834)—see *Ajās* (No. 24). I question the existence of this earlier poet. Not impossibly, the poem referred to him in No. 24 is by the poet now under consideration.

531. **गोपाल कवि**, the poet *Gopāl*, a *Kāyasth* of *Bāndhō (Riwā)*, in *Baghel'khaṇḍ*. Fl. cir. 1830 A.D.

He was minister of *Mahārāj Biswanāth Singh* (No. 529) of *Bāndhō (Riwā)* (1813—1834). His principal work is the *Gopāl Pachisi*.

532. **रघु राज सिङ्घ**, *Mahārāj Raghu Raj Singh*, the *Baghel* of *Bāndhō (Riwā)*, in *Baghel'khaṇḍ*. B. 1824, succeeded 1834, alive in 1883.

Sun. The author of a much-admired translation of the *Bhāgavata Purāṇa*, entitled *Ānandāmbudhi*; also of a history of *Hanumān* entitled *Sundar Satak* (written 1847 A.D.), and other works.

## ADDENDA TO CHAPTER X, PART I.

533. **परम कवि**, the poet *Param*, of *Mahoba*, in *Bundel'khaṇḍ*. B. 1814 A.D.

The author of a *Nakh'sikh* (see note to No. 87).

534. **रसिक लाल कवि**, the poet *Rasik Lal*, of *Banda*. B. 1823.

An erotic poet.

535. **गुन सिन्धु कवि**, the poet *Gun Sindhū*, of *Bundel'khaṇḍ*. B. 1825 A.D.

A clever erotic poet.

536. **खण्डन कवि**, the poet *Khaṇḍan*, of *Bundel'khaṇḍ*. B. 1827 A.D.

He has written an excellent treatise on lovers. *Sib Singh* states that copies of the work exist in *Jhānsi*, and gives the names of the possessors.

537. **मदन मोहन कवि**, the poet *Madan Mohan*, of *Char'khari*, in *Bundel'khaṇḍ*. B. 1823 A.D.

Rag. A minister of the *Rājā* of *Char'khari*. He was an erotic poet.

538. **राम क्लियुन चौदे**, *Ram Kishun Chāube*, of *Kailājar*, district *Banda*. B. 1820.

The author of a quietistic work entitled *Binay Pachisi*. He is probably the same as a *Ram Kishun Kabl* mentioned by *Sib Singh* without particulars.

539. **हरि दास कवि**, the poet and bard *Harī Dās*, of *Banda*. B. 1834 A.D.

He was father of the poet *Nānā* (No. 645). He wrote an erotic poem entitled *Radha Bhakhan*.

540. गङ्ग राम कवि, the poet *Gang Ram*, of *Bundel'khaṇḍ*. B. 1837. A commonplace poet.

541. परमानन्द लाला पुरानीक, *Par'mānand Lālā Purānik*, of *Ajāgarh*, in *Bundel'khaṇḍ*. B. 1837 A.D.

The author of a *Nakh'sikh* (see note to No. 87).

542. ब्रह्मदेव, *Awadhā*, the *Brāhman*, of *Bhūpa*, in *Bundel'khaṇḍ*. B. 1838 A.D.

This poet is said to have been skilled in composing many beautiful poems, but *Sib Singh* states that he has never been able to obtain copies of any complete work of his. Cf. No. 520.

543. बल देव कवि, the poet *Bal Dēb*, of *Char'khari*, in *Bundel'khaṇḍ*. B. 1839 A.D.

Probably the same as No. 518.

544. भोला सिङ्घ कवि, the poet *Bhōla Singh*, of *Par'nā (Panna)*, in *Bundel'khaṇḍ*. B. 1839.

545. नोन कवि, the poet and bard *Nōn* of *Banda*, in *Bundel'khaṇḍ*. B. 1844 A.D.

He was son of the poet *Harī Das* (No. 539). He was learned in vernacular composition (भाषा साहित्य).

546. हरि दास कवि, the poet *Harī Das*, a *Kāyasth* of *Par'nā (Panna)*, in *Bundel'khaṇḍ*. B. 1844 A.D.

The author of a work on vernacular composition (भाषा साहित्य) entitled *Ras Kāmudī*. He also wrote twelve other similar works.

547. हिरदेव कवि, the poet and bard *Hir'dēv*, of *Jhānsī*, in *Bundel'khaṇḍ*. B. 1844 A.D.

*Sring*. The author of a work entitled *Sringār Nab Ras*.

548. नील सखी, *Nīl Sakhī*, of *Jāt'pur* in *Bundel'khaṇḍ*. B. 1845.

549. बंस गोपाल, the bard *Bans Gopal*, of *Jalāun*, in *Bundel'khaṇḍ*. B. 1845 A.D.

No particulars. He is possibly the same as a *Bans Gopal* mentioned by *Sib Singh* without date as a bard.

550. नैलुक कवि, the poet *Nāluk*, of *Bundel'khaṇḍ*. B. 1847 A.D. An erotic poet.

551. अम्बर भाट, the bard *Ambar* of *Chāṅṅt'pur*, in *Bundel'khaṇḍ*. B. 1853 A.D.

552. दीन नाथ, the poet *Dīn Nath*, of *Bundel'khaṇḍ*. B. 1854 A.D.

553. पद्मन कवि, the poet and bard *Pañcham*, the younger, of *Bundel'khaṇḍ*. B. 1854 A.D.

He attended the court of *Rājā Gumān Singh*, of *Ajāgarh*.

554. राधे लाल, *Radhē Lal*, a *Kāyasth* of *Rāj'garh*, in *Bundel'khaṇḍ*. B. 1854 A.D.

555. कुंज लाल कवि, the poet and bard *Kuñj Lal*, of *Maū Rān'purā*, district *Jhānsī*, in *Bundel'khaṇḍ*. B. 1855 A.D.

Some detached verses by him are known.

556. जनकेश, the bard *Jan'kēs*, of *Maū Rān'purā*, district *Jhānsī*, in *Bundel'khaṇḍ*. B. 1855 A.D.

He was a member of the suite of the *Rājā* of *Chhatt'r'pur*. His poems are said to be sweet.

557. कान्ह कवि, the younger poet *Kānh alias Kanhāl Lal*, *Kāyasth* of *Rāj'nagar*, in *Bundel'khaṇḍ*. B. 1857 A.D.

He has written some admired poems. His *Nakh'sikh* (see note, No. 87) is said to be worth looking at.

558. जवाहिर कवि, the poet and bard *Jawahir*, of *Srinagar*, in *Bundel'khaṇḍ*. B. 1857 A.D.



## Part II.—Banāras.

559. रघु नाथ कवि, the poet and bard *Raghu Nāth*, of *Banāras*. Fl. 1745 A.D.

Sring. He was a fellow pupil of *Mukund Lal* (No. 560), and father of *Gokul Nāth* (No. 564), the translator of the *Mahābhārata*. He was court poet to *Mahārāj Bariband Singh*,<sup>1</sup> of *Banāras*, and lived at *Chāuragāw*, which is within the *Pañchakrōsh* or five-kōs circle round *Banāras*. He is counted as one of the masters of vernacular composition. He wrote (1) the *Rasik Mohan*, (2) *Jag Mohan*, (3) *Kāvya Kalādhār* (written 1745 A.D.), (4) *Ishk Mahōtsab*, and a commentary on the *Sat Sai* of *Bihārī Lal* (No. 196). These are all especially admired.

560. मुकुन्द लाल कवि, the poet *Mukund Lal*, of *Banāras*. B. (P Fl.) 1746 A.D.

Sat. He was a fellow pupil of the poet *Raghu Nāth* (No. 559). Possibly the same as *Lāl Mukund* (No. 391).

561. लाल कवि, the poet and bard *Lāl*, of *Banāras*. Fl. cir. 1775 A.D.

Sun. He attended the court of *Rājā Chēt Singh* (1770—1781), of *Banāras*. He wrote a treatise on lovers (see note to No. 87) entitled *Ānand Ras*, and a commentary on the *Sat Sai* of *Bihārī Lal* (No. 196) entitled *Lāl Chandrikā*. Cf., however, No. 629.

562. हरि परसाद, *Hari Par'sād*, of *Banāras*. Fl. cir. 1775 A.D.

He translated the *Sat Sai* of *Bihārī* (No. 196) into elegant Sanskrit verse at the instance of *Rājā Chēt Singh* (1770—1781), of *Banāras*.

563. बलवान सिंह, Prince *Bal'bān Singh*, of *Banāras*. Fl. cir. 1800 A.D.

He was son of *Rājā Chēt Singh* (D. 1810). The *Sib Singh Sarōj* names him as an author, but does not mention what he wrote.

<sup>1</sup> So *Sib Singh*, but I can find no trace of any *Rājā* of *Banāras* of this name. Possibly *Bal'want Singh* (reigned 1740—1770) is meant.

564. गोकुल नाथ बन्दीजन, the bard *Gokul Nath*, of *Banārsa*. Fl. cir. 1820.

Rāg., Sun. He was son of the poet *Raghu Nath* (No. 559), of *Banāras*. His home was in the village of *Chāūrāgāw*, which is in the *Pañchakrōsh* or five-kōs circle round *Banāras*. His *Chet-Chandrikā* is a work of great authority amongst poets. He has described in it the family history of *Rājā Chet Singh* (Fl. 1776, D. 1810) of *Banāras*, who was his patron. Another excellent work of his is the *Gōbind Sukhad Bihār*. The *Mahābhārata* (Rāg.) was translated into the vernacular at the instance of *Rājā Udit Nārāyan* (1795—1835), of *Banāras*, and in this work *Gōkul Nath*, together with his son *Gōpi Nath* (No. 565), and the latter's pupil, *Mani Deb* (No. 566), had a principal share. The full name of the translation is the *Mahābhārat Dar'pan*, and of its supplement the *Haribans Dar'pan*, published in *Calcutta* in 1829 A.D. *Garcin de Tassy* (i, 158) says :—"There are other *Hindustāni* translations of the *Mahābhārata* ; those with which I am acquainted are—

(1) *Kitāb-i-Mahābhārata*, or book of the *Mahābhārata*, of which a portion is contained in the *Farzada Cieli* collection.

(2) The copy of which *Sir E. Ouseley* has also only a portion.

(3) There is also among the manuscripts of *Sir W. Ouseley* a volume which contains a portion of the *Mahābhārata* in *Sanskrit* and *Hindustāni*.

(4) Among the numbers of the *Hindustāni* manuscripts of the *Prince of Borgia* described by *Paulin de Saint Barthélemy* there is a portion of the *Mahābhārata* entitled *Bālak Purān*, or the *Legend of the Child (Krishna)*. The original manuscript is accompanied by an *Italian* translation by *P. Marcus a Tomba*.

Besides the *Persian* translation of the *Mahābhārata* attributed to *Abd'ul Fazl*, minister of *Ak'bar*, there is another more recent one by *Najib Khān ban 'Abd'ul Latif*, made at the command of, and in the palace of, *Nawāb Mahāldār Khān Nazā* in the year 1782-83 A.D. The translator says that it was made according to the verbal interpretation of the *Sanskrit* text given to him in *Hindustāni* by many *Brāhmans*.

Among the *Persian* manuscripts of the *Asiatic Society of Bengal* is found a third *Persian* translation by the *Hindū Bapās*."

To these may be added (1) the *Bijāi Muktabālī* of the poet *Chhatt'r* (No. 75), which is a condensed abstract of the *Mahābhārata* ;

(2) *Sabal Singh*, the *Chauhān* (No. 210), who translated 24,000 verses of the same work; and (3) *Chiranjib* (No. 607), who is said to have done the same to the whole.

**565. गोपी नाथ बन्दीजन**, the bard *Gopi Nath*, of *Banāras*. Fl. cir. 1820 A.D.

At the instance of *Rājā Udit Nārāyan*, of *Banāras*, the whole *Mahābhārata* was translated into the vernacular. *Gopi Nath* (who was son of *Gokul Nath*) (No. 564), and his pupil *Mani Deb* (No. 566), took an important part in this work. The greater part of *Gopi Nath's* life was spent in this work. The rest of his time was spent in composing short pieces of various kinds. He is, however, most famous for the translation.

**566. मनि देव**, the bard *Mani Deb*, of *Banāras*. Fl. cir. 1820 A.D.

Sun. He was a pupil of *Gopi Nath* (No. 565), and with him and *Gokul Nath* (No. 564) took a prominent part in the famous translation of the *Mahābhārata*.

**567. पराग कवि**, the poet *Parāg*, of *Banāras*. Fl. cir. 1820 A.D.

He attended the court of *Rājā Udit Nārāyan Singh* (1795—1835), of *Banāras*. He translated the *Amara Koṣa* (? Rāg. Cf. Nos. 170, 589, 761) into the vernacular.

**568. राम सहाय**, *Rām Sahāy*, a *Kāyasth* of *Banāras*. Fl. cir. 1820.

Rāg. He attended the court of *Rājā Udit Nārāyan Singh* (1795—1835), of *Banāras*. He wrote a treatise on prosody entitled *Britta-tarangini Sat Sai*.

**569. देव कवि**, the poet *Deb*, of *Banāras*; alias *Kāshth Jihvā Swāmi*. Fl. cir. 1850 A.D.

Sun., Sring. He studied Sanskrit in *Banāras*. On one occasion he quarrelled with his preceptor, and afterwards, to show his penitence,

cut out his tongue, inserted a false wooden one instead, and carried on communications with others by means of a board, on which he wrote. He was an instructor of Mahārāj *Īswarī Nārāyan Singh* (succeeded 1835, alive in 1883), of Banāras, who settled him in *Rām'nagar*, where he composed the *Binayāmrit* (a collection of hymns), the *Rāmāyan Parichāryā* (see *Harishchandr', Prasiddh Mahātmāḥ kā Jīvan Charitr'*, ii, 30), and other works. His hymns are still sung at the Banāras court.

**570.** ठाकुर परसाद त्रिपाठी, *Thākur Par'sād Tripāthī*, of *Kishun'dās'pur*, district *Rāy Barēll*. B. 1825; Fl. 1863 A.D.

He was learned in Sanskrit composition, and in 1863 A.D. completed a work of great labour, entitled the *Ras Chandrōday*, a collection of poems by 242 poets, which he had collected mainly by house-to-house visitation in *Bundēl'khaṇḍ*. He afterwards went to *Banāras*, where he became a friend of the poets *Gaṅes* (No. 573) and *Sar'dār* (No. 571), and received much honour from the nobles of *Āudh*. He died in 1867, leaving a large and valuable library, which was sold by his sons.

**571.** सरदार कवि, the poet and bard *Sar'dār*, of *Banāras*. Alive in 1883.

Sun., Sring. He attended the court of Mahārāj *Īswarī Nārāyan Singh*, of Banāras, and was son of the poet *Hari Jan* (No. 575). He has a great name. He was a friend of *Thākur Par'sād Tripāthī* (No. 570), and a teacher of *Nārāyan Rāy* (No. 572). He is author of (1) *Sāhitya Sarasī*, (2) *Hanumat Bhākhan*, (3) *Tul'sī Bhākhan*, (4) *Mānas Bhākhan*, (5) a commentary to the *Kabi-priyā* (No. 134), (6) a commentary to the *Rasik-priyā* (No. 134), (7) a commentary to the *Sat Saī* of *Bihārī* (No. 196), (8) *Sringār Sangrah*, and (9) a commentary on 380 emblematic couplets by *Sar Dās* (No. 37). No. 8 (printed by Nawal Kishōr, at *Lakh'nāū*), is a deservedly popular work on rhetoric, and deals with all the branches of the art of poetical composition. It was written in 1848 A.D., and is quoted in this work as 'Sring.' It contains quotations from the following poets:—

*Chatuk'bhuj* (No. 40).

*Nārāyan Dās* (No. 51).

*Parasū Rām* (No. 55).

*Ras Khān* (No. 67).

*Keh'ri* (No. 70).

*Par'bat* (No. 74).

*Krish'n Jiban* (P Nos. 77, 438).  
*Sib* (P No. 88).  
*Am'rās* (No. 90).  
*Ak'bar* (No. 104).  
*Brahm* (No. 106).  
*Raḥīm* (No. 108).  
*Khān'khānā* (No. 108).  
*Gang* (No. 119).  
*Nidhi* (No. 131).  
*Kesab Dās* (No. 134).  
*Balibhadr'* (No. 135).  
*Par'bīn Rāī* (No. 137).  
*Sundar* (No. 142).  
*Chintāmanī* (No. 143).  
*Bhūkhan* (No. 145).  
*Matī Rām* (No. 146).  
*Nrip Sambhu* (No. 147).  
*Nīl Kaṇṭh* (No. 148).  
*Par'tāp* (No. 149).  
*Sripatī* (No. 150).  
*Sib Nāth* (No. 152).  
*Maṇḍan* (No. 154).  
*Ratan* (No. 155).  
*Mur'li* (No. 156).  
*Sri Dhar* (No. 157).  
*Kālidās* (No. 159).  
*Kabirāj* (No. 160).  
*Senāpatī* (No. 165).  
*Ṭhākur* (No. 173).  
*Kāsi Rām* (No. 175).  
*Iswar* (No. 177).  
*'Ālam* (No. 181).  
*Par'sād* (No. 183).  
*Niwāj* (P Nos. 198, 448).  
*Hari Kēs* (No. 203).  
*Sri Gobind* (No. 211).  
*Mōtī Rām* (No. 216).  
*Par'mēs* (P Nos. 222, 616).  
*Abhimanya* (No. 229).  
*Ghāsi Rām* (No. 230).

*Sekh* (No. 236).  
*Ballabh* (No. 239).  
*Benī* (P Nos. 247, 484).  
*Hari Jan* (No. 249).  
*Rām Jū* (P No. 252).  
*Bhū Dhar* (P Nos. 256, 336).  
*Sirōmanī* (No. 262).  
*Bal Dēb* (P Nos. 263, 359).  
*Tokh* (No. 265).  
*Mukund* (No. 266).  
*Rūp Nārāyan* (No. 268).  
*Bhar'mī* (No. 273).  
*Kul'patī* (No. 282).  
*Sūrati* (No. 326).  
*Kripā Rām* (P Nos. 328, 797).  
*Bhag'want* (No. 333).  
*Uday Nāth* (No. 334).  
*Kabīndr'* (No. 334).  
*Giri Dhar Dās* (No. 345).  
*Ghan Ānand* (No. 347).  
*Dalah* (No. 358).  
*Dās* (P No. 369).  
*Kishōr* (No. 385).  
*Tārā* (No. 419).  
*Pakht* (No. 442).  
*Bodhā* (No. 449).  
*Krish'n Lal* (No. 456).  
*Mak'rand* (No. 457).  
*Dhīr* (No. 461).  
*Bhaḥjan* (No. 468).  
*Santan* (No. 472).  
*Singh* (P No. 474).  
*Datt'* (No. 475).  
*Mani Rām* (No. 477).  
*Sangam* (No. 480).  
*Udhō* (No. 495).  
*Padmākar* (No. 506).  
*Paj'nēs* (No. 510).  
*Nawal* (No. 526).  
*Hir'dēs* (No. 547).

*Raghu Nāth* (No. 559).  
*Deb* (No. 569).  
*Sar'dār* (No. 571).  
*Sib Datt'* (No. 588).  
*Giri Dhārī* (No. 625).  
*Chāin Rāy* (No. 627).  
*Deokī Nandan* (No. 630).  
*Gur Datt'* (No. 631).  
*Dines* (No. 633).  
*Gulāl* (No. 657).  
*Bali Rām* (No. 768).  
*Dhurandhar* (No. 782).  
*Nāyak* (No. 783).  
*Mahārāi* (No. 793).  
*Rikhi Nāth* (No. 794).  
*Dayā Deb* (No. 836).  
*Debi Singh* (No. 843).  
*Nabi* (No. 848).  
*Nāth* (of. No. 850).  
*Man'sā Rām* (No. 885).

*Miran* (No. 892).  
*Rajjab* (No. 898).  
*Ramāpatī* (No. 900).  
*Sasi Nāth* (No. 931).  
*Sib Rāj* (No. 932).  
*Hari Lāl* (No. 946).  
*Hem* (No. 950).  
*Bhīm* (?).  
*Chhatt'* (?).  
*Deban* (?).  
*Dhanes* (?).  
*Dhar'm* (?).  
*Mak'sūdan* (?).  
*Man Rāj* (?).  
*Mithiles* (?).  
*Rati Nāth* (?).  
*Sāhab Rām* (?).  
*Samādhān* (?).  
*Tulā Rām* (?).

572. नारायण राय, the bard *Nārāyan Rāy*, of *Banāras*.  
 Alive in 1883.

He was a pupil of the poet *Sar'dār* (No. 571). He wrote a metrical commentary on the *Bhākhā Bhūkhan* (No. 377) and a gloss on the *Kabi-priyā* (No. 134). He is also author of a number of erotic verses.

573. गनेस कवि, the poet and bard *Ganēs*, of *Banāras*.  
 Alive in 1883.

He attended the court of *Mahārāj Tswarī Nārāyan Singh*. He was a friend of *Thākur Pār'sad* (No. 570), the author of the *Ras Chandrōday*.

574. बन्सी धर कवि, the poet *Bansi Dhar*, of *Banāras*.  
 B. 1844 A.D.

He was son of the bard *Ganēs* (No. 573), who was alive in 1883. He is author of a work on composition entitled *Sahitya Bansidhar*, and of a translation of the *Rājanīti* of *Chāṇakya*.

entitled *Bhākha Raj'nti* (P Rsg. Cf. Nos. 840 and 919). He is also the author of two works on morals, entitled *Bidur Prajāgar* and *Mitra Manōhar*. He is possibly the same as a *Bansi Dhar* and as *Bansi Dhar Kabi* mentioned by Sib Singh, both without date.

575. हरि जन कवि, the poet *Harī Jan*, of *Lalit'pur*. B. (P FL) 1851.

He wrote a commentary to the *Rasik-priyā* (No. 134) under the name of *Mahārāj Īswarī Nārāyan Singh*, of *Banāras*. He was father of the poet *Sar'dār* (No. 571).

576. बन्दन पाठक, *Bandan Pāṭhak*, of *Banāras*. Alive in 1883.

He wrote one of the best existing commentaries on the *Rāmāya* of *Tul'sī Dās* (No. 128), at the suggestion of *Mahārāj Īswarī Nārāyan Singh*, of *Banāras*. It is entitled *Mānas Saṅkāball*.

577. जानकी परसाद कवि, the poet *Jānakī Par'sād*, of *Banāras*. FL 1814 A.D.

In 1814 A.D. he wrote a commentary on the *Rām-chandrikā* of *Kesab Dās* (No. 134). He also wrote a work entitled the *Jukti Rāmāyan*, on which the poet *Dhanī Rām* (No. 578) wrote commentary. Either he or the other *Jānakī Par'sād* (No. 695) may possibly be the same as a third poet of the same name mentioned by Sib Singh without date.

578. धनी राम कवि, the poet *Dhanī Rām*, of *Banāras*. B. 1831 A.D.

At the request of *Bābū Deokī Nandan*, brother of the *Mahārāj* of *Banāras*, he translated the *Bhāṣā Prakāṣa* from Sanskrit into the vernacular, and wrote a commentary to the *Rām-chandrikā* of *Kesab Dās* (No. 134). He also wrote a commentary to the *Jukti Rāmāyan* of the poet *Jānakī Par'sād* (No. 577).

579. सेवक कवि, the poet and bard *Sēbak*, of *Banāras*. Alive in 1883 A.D.

Sun. An erotic poet, who attended the court of Bābū Deokī Nandan, brother of the Mahārāj of Banāras. Possibly the same as No. 677.

580. गोपाल चन्द्र साहू, *Gopāl Chandr' Sāhu, alias Gīrl Dhar Banār'sī, alias Gīrl Dhar Dās.* B. 1832 A.D.

Sun. He was son of Kālī Harakh Chandr' and father of the famous poet *Harishohandr'* (No. 581), of Banāras. His principal works are the *Dasābatār* and the *Bhārati Bhūkhan*. The last is a commentary on the *Bhākhā Bhūkhan* (No. 377). *Harishohandr'* only died in the year 1885. Cf. Garcin de Tassy, i, 191.

581. हरिश्चन्द्र, Bābū *Harishchandr',* of Banāras. Born 9th September 1850.

Sun. The most celebrated of the native poets of the present day. He has done more for the popularisation of vernacular literature than almost any living Indian. He himself was a prolific author in many styles, and he excelled in all. He conducted for many years an excellent vernacular magazine entitled the *Harishohandrikā*. He was son of *Gopāl Chandr' Sāhu alias Gīrl Dhar Banār'sī* (No. 580), who was a prolific author, but who died at the early age of 27, in the year 1859, leaving *Harishchandra* an orphan only 9 years old. The boy was educated at Queen's College, Banāras, and commenced to write at an early age. In the year 1880, so greatly had his fame extended that he was given the title of *Bhāratendu*, or Moon of India, by the unanimous consent of all the editors of the vernacular papers of India. He died in the year 1885, universally regretted, being by general consent one who was '*ajāta-çatru.*' He is best known (see also No. 706) for the *Sundarī Tilak* (quoted in this work as '*Sun.*'), published in 1869 (Sam. 1926), which is an anthology of poems in the *Sawāiyā* metre from the works of 69 poets. This work is by some said to have been compiled under his instructions by *Purukhōttam Sukal*, and has been frequently printed. One of his latest works was a series of excellent lives of great men, European and Indian, entitled *rasiddh Mahātmāḥ kā Jīban Charitr'*. He was certainly the best critic which Northern India has as yet produced. A short account of his life is given in the *Chandrāst* of *Byās Rām Shaykar barmā*, printed at the Hari Par'kās Press in Banāras in 1885,



after the poet's death. Also at the end of *Harishchandr's Kāshmir Kusum* (or history of Kāshmir)<sup>1</sup> there is a short account of the author, and a list of about a hundred works by him. One work, not mentioned in this list, is a play entitled *Kāshī hā Chhayā-chittra*, in which there are several examples of the peculiar slang of Banāras. Another very popular work of his is the *Kabī Bachan Sudhā*, which is a collection of poems dealing with the rainy season. A complete collection of this author's works is now in course of publication by Bābū Rām Dīn Singh, of the Khadga Bilās Press, Banākipur, under the title of the *Harishchandra Kalā*.

The following is a list of the poets quoted in the *Sundarī Tilak* :—

*Ajabēs* (Nos. 24, 530).  
*Ālam* (No. 181).  
*Allman* (No. 784).  
*Anant* (No. 250).  
*Bal Deb* (No. 263).  
*Bēnī* (Nos. 247, 484, 671).  
*Bēnī Par'bin* (No. 608).  
*Bhag'want* (No. 333).  
*Bōdhā* (No. 449).  
*Brahm* (No. 106).  
*Chand* (No. 6 or ? No. 93).  
*Chhitpāl* (No. 332).  
*Dās* (No. 369).  
*Dayā Nidhī* (? Nos. 365, 787).  
*Deb* (No. 569).  
*Deokī Nandan* (No. 630).  
*Gang* (No. 119).  
*Ghan Ānand* (No. 347).  
*Ghan Syām* (No. 92).  
*Gōkul Nāth* (No. 564).  
*Gopāl Chandr' alias Gīrī Dhar*  
*Banār'sī* (No. 580).  
*Gwāl* (No. 507).  
*Hanumān* (No. 796).  
*Hari Kēs* (No. 203).  
*Harishchandra* (No. 581).  
*Kabīrāj* (No. 661).

*Kalkā* (No. 780).  
*Kishōr* (No. 385).  
*Lāl* (No. 561).  
*Mahā* (No. 403).  
*Mah'rāj* (No. 793).  
*Mah'rān* (No. 457).  
*Maṇḍan* (No. 154).  
*Manī Deb* (No. 566).  
*Mannā Lāl alias Dwīj* (the  
*Sundarī Tilak Nāmābālī*  
 gives *Munnā Lāl*) (No. 583).  
*Mān Singh alias Dwīj Deb*  
 (No. 599).  
*Matī Rām* (No. 146).  
*Mubārak* (No. 94).  
*Mur'ī Dhar* (No. 156).  
*Nabīn* (No. 790).  
*Nab Nidhī* (No. 789).  
*Najīb Khān alias Rasīyā* (No.  
 788).  
*Narēndra Singh* (No. 690).  
*Narēs* (No. 791).  
*Nāth* (? Nos. 68, 147, 162, 440,  
 632, 850).  
*Nawāz* (No. 198).  
*Nrip Sambhu* (No. 147).  
*Padmākar* (No. 506).

<sup>1</sup> Banāras. Mallikā Chandra & Co. 1884.

*Pāras* (No. 792).  
*Par'mās* (? Nos. 222, 616).  
*Prām* (No. 351).  
*Raghu Nāth* of *Jodhpur*  
 (No. 193).  
*Raghu Rāj* (No. 532).  
*Rām Nāth* (No. 785).  
*Ras Khān* (No. 67).  
*Rikhi Nāth* (No. 794).  
*Sambhu* (P No. 147).  
*Sar'dār* (No. 571).

*Sabak* (Nos. 579, 677).  
*Sakhar* (No. 795).  
*Sib* (No. 88).  
*Sri Dhar* (No. 157).  
*Sri Patī* (No. 150).  
*Sukh Deb Misar* (No. 160).  
*Sumerū Singh* (No. 759).  
*Sundar Dās* (No. 142).  
*Thākur* (No. 173).  
*Tokh* (No. 265).  
*Tul'si Sri Ūjhā* (No. 786).

582. दीन दयाल गिरि, *Din Dayāl Girī*, of *Banāras*. Fl. 1855.

Besides being learned in Sanskrit, he wrote a treatise on composition (साहित्य) in the above year, entitled *Anyōkti-Kalpādrum*. He is also the author of two works, entitled *Anurāg Bāg* and *Bāg lahār* respectively.

583. मन्ना लाल, *Paṇḍit Mannā Lal*, of *Banāras*, alias *Dwij'abī*. Alive in 1883.

Sun. He is possibly the same as *Mān Singh Shāk'dwīpi* (No. 599). At least both take the *nom de guerre* of *Dwij*. On the other hand, however, he is called *Munnā Lāl* in the *Sundarī Tilak Nāmābali* of *Ābardhan Nāth*.

#### ADDENDA TO CHAPTER X, PART II.

584. मनियार सिद्ध, *Maniyār Singh*, the *Chhatrī*, of *Banāras*, B. 1844.

His best works are the *Hanumat bhāṣā* and the *Bhakhā Sāundar'ī*.

585. गजराज उपाध्या, *Gaj'raj Adhyā*, of *Banāras*. B. 1817.

He has written a prosody entitled *Itahār*, and a *Rāmāyan*.

586. बन्ध रूप कवि, the poet *Rup*, of *Banāras*. B. 1844.

A panegyrist of the *Mahārāj* of *Banāras*.

587. माधवानन्द भारती, *Madha-banand Bhārati*, of *Banāras*. B. 1845 A.D.

The author of a translation of the *Āghara Dīgūjaya* into the vernacular.

588. सिव दत्त, *Sib Datt'*, a *Brāhman*, of *Banāras*. B. 1854 A.D.

*Sriing*. Possibly the same as another *Sib Datt' Kabī* mentioned by *Sib Singh* without particulars.

## Part III.—Audh.

589. **सुबन्स सुकल**, *Subans Sukal*, of *Bigah'pur*, district *Unāo*. B. 1777 A.D.

Rāg., Bid. He at first attended the court of *Rājā Um'rāw Singh Bandhal'goti*, of *Amēthi*, district *Farukhābād*, and there translated from the Sanskrit the *Amara Koṣa* (? Rāg. Cf. Nos. 170, 567, 761), *Rasatarangini*, and *Rasamañjarī* into the vernacular. He then went to *Rājā Subbā Singh* (No. 590) of *Ūel*, and assisted him in the compilation of the *Bidwan Mōd Tarangini*.

590. **सुब्बा सिङ्घ**, *Raja Subbā Singh*, the *Chāhūhān*, alias the poet *Sri Dhar*, of *Ūel*, district *Khiri*. Fl. 1817 A.D.

He was author of an important work on vernacular composition entitled *Bidwan Mōd Tarangini* (written 1817 A.D., and quoted in this work as 'Bid.'), which deals with the whole subject-matter of lovers, confidants, messengers, the seasons, the various styles, etc. But the most important aspect of the work is that it forms an anthology of extracts from works by the author's preceptor, *Subans Sukal* (No. 589), and forty-four other poets.

591. **धौकल सिङ्घ**, *Dhūkāl Singh*, the *Bhāṣ*, of *Nyāwā*, district *Ray Barāil*. B. 1803.

He wrote a number of short works, of which the best known is the *Ramal Prashna*, a report of conversations on geomancy between *Umā* and *Chambhu*.

592. **सहज राम**, *Sahaj Rām*, a *Baniyā* of *Pātēpur*, district *Sitāpur*. B. 1804 A.D.

He wrote a *Rāmāyan*, which is a translation of the *Raghuvamṣa* and of the *Hanuman Nāṭaka* (? Rāg.).

593. **रिखि राम मिसर**, *Rikhi Rām Misar*, of *Paṭṭī*. B. (P Fl.) 1844 A.D.

He attended the court of *Bāl Krish'n*. *Diwān* of *Āudh*, and was author of a work entitled *Bansī Kalpalatā*.

594. जीव नाथ, the bard *Jib Nāth*, of *Nawal'gañj*, district *Unāo*. B. 1815 A.D.

He belonged to the family of *Bal Krish'n*, Diwān of *Āudh*. He wrote a work of merit entitled the *Basant Pachisi*.

595. सिब सिङ्घ, *Sib Singh, Sēgar*, of *Kānthā*, district *Unāo*. B. 1821 A.D.

He is the author of the *Sib Singh Sarōj*, on which this work is principally founded. He also translated the *Bṛihachohhivapurāṇa* both into the vernacular and into *Ūrdū*, and the *Brahmōttarakhaṇḍa* into the vernacular. He has a great collection of Arabic, Persian, Sanskrit, and vernacular manuscripts, which he delights in cataloguing. He was son of *Mahārāj-kumār Thākur Ran'jit Singh, Sēgar*, *Ta'alūq'dār* of *Kānthā*, and is himself an Inspector of Police.

596. मदन गोपाल सुकल, *Madan Gopāl Sukal*, of *Phatūhābād (Fatuḥābād)*. B. 1819 A.D.

He attended the court of *Rājā Ar'jun Singh*, of *Balirām'pur* (district *Gōḍā*), for many years. At his suggestion he wrote two works—the *Arjun Bilās* and a simple treatise on medicine entitled *Bāndya Ratan*. *Sib Singh* mentions two other poets—(1) *Madan Gopāl* of *Char'khāri*, in *Bundel'khaṇḍ*, and (2) *Madan Gopāl*, without any particulars. Neither of these are dated by him.

597. गङ्गा परसाद, *Gangā Par'sād*, commonly known as *Gang Kabi*, or the poet *Gang*, the Brāhman of *Supāñi*, district *Sitāpur*. B. 1833 A.D.

He was given the village *Supāñi* rent-free on account of his poems. His son is also a poet, and is now alive in *Tihar'nā*. *Gangā Par'sād* wrote a work entitled *Dūtī Bilās*, in which the various kinds of lovers' go-betweens (*dūtī*) are described in a series of punning verses.

598. जै कबि, the poet and bard *Jai*, of *Lakh'naū*. Fl. 1845 A.D.

He was a pensioner of Nawāb *Wajid 'Āli* (1847—1856), of *Lakh'nāū*. He wrote many poems in *Urdu* and in the vernacular. He is esteemed by all for his poems on morals (नैतिक), his occasional (अनन्यिक) pieces, his didactic poems (चेताचोनी), etc. He had many religious controversies with the Musal'māns.

599. मान सिङ्घ, *Mahārāj Mān Singh*, the *Shāh'dwīpi*, alias *Dwīj Deb*, of *Āudh*. FL 1850.

Sun. He was skilled in Sanskrit, in the vernacular, in Persian, and in English. About the year 1850 A.D. he composed a work entitled *Sringār Latikā*, together with a commentary to it. In his latter years he gave up poetry and studied English law. He died in 1873. Amongst others, *Thākur Par'sād* (No. 600), *Jagannāth* (No. 601), and *Bal Deb Singh* (No. 602) attended his court. His poetical *nom de guerre* was *Dwīj Deb*, and he is possibly the same as *Mannā Lal* (No. 583), who also wrote under the title *Dwīj*. According to *Thākur Par'sād*, he had a son named *Dar'san Singh*.

600. ठाकुर परसाद पयासी मिसर, *Thākur Par'sad Payāsi Misar* alias *Paṇḍit Par'bīn*, of *Āudh*. FL 1850 A.D.

He wrote under the name of *Paṇḍit Par'bīn*. He attended the court of *Mahārāj Mān Singh* (No. 599), and lived near *Paliyā Shāh'gañj*.

601. जगन्नाथ कवि अबस्थी, the poet *Jagannāth Abasthī*, of *Sumērupur*, district *Unāo*. Alive in 1883.

He formerly attended the court of *Mahārāj Mān Singh* (No. 599), of *Āudh*. He subsequently obtained the patronage of *Mahārāj Sib Dīn Singh*, of *Al'war*. He has a great name for his knowledge of Sanskrit composition (साहित्य). He has written detached verses in the vernacular.

602. बल देव सिङ्घ, *Bal Deb Singh*, the *Chhattāī*, of *Āudh*. FL 850 A.D.

He attended the court of *Mahārāj Mān Singh* (No. 599), and was the teacher of *Rājā Mādhav Singh* (? No. 604) in composition (साहित्य).

**603. चण्डी दत्त कवि**, the poet *Chanḍī Datt'*. B. 1841 A.D. He attended the court of Mahārāj *Mān Singh* (No. 599), of *Audh*.

**604. माधव सिङ्घ**, *Rājā Mādhav Singh*, of *Gochi Amēṭhi*, district *Sul'tān'pur*. Alive in 1883.

He belongs to a family whose members have always been great patrons of learning. He is so himself. Among his ancestors may be named *Himmat Singh* (cf. Nos. 160 and 334), *Gur Dutt' Singh* (No. 332), *Um'rāw Singh* (cf. No. 589). He is author of the *Manōj Latikā*, the *Dēbi-charitr' Sarōj*, and the *Tridīp* (a vernacular translation of the *Bhar'thari (Bhartṛihari) Shatak*). He appears to be the son of *Mān Singh* (No. 599). (See No. 602.)

**605. क्रिष्ण दत्त सिङ्घ**, *Krish'n Datt' Singh*, the *Bisēn Rāj'put*, *Rājā* of *Bhin'gā*, district *Bahirāich*. B. 1852 A.D.

This *Rājā* was not only a skilled poet himself, but also encouraged the patronage of poets in his dominions. A member of his family was the famous *Jagat Singh* (No. 340), and the poet *Sib Din* (No. 606) and others less known attended his court. At the present day members of his family are great patrons of poets.

**606. सिब दीन कवि**, the poet *Sib Din*, of *Bhin'gā*, district *Bahirāich*. B. 1858 A.D.

He attended the court of *Rājā Krish'n Datt' Singh*, of *Bhin'gā*, and in his name wrote a work on poetry entitled *Krish'n Datt' Bhakhan*.

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#### ADDENDA TO CHAPTER X, PART III.

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**607. चिरञ्जीव**, *Chiranjīb*, the *Brāhman*, of *Bais'wārā*. B. 1813 A.D.

† *Rāj*. He is said to have translated the *Mahābhārata* into the vernacular

**608. बेनी परबोन**, *Bēni Par'bin*, *Bāj'pāyī* of *Lakh'nanā*. B. 1819. A.D.

Sun. The author of several works. His best, a treatise on lovers. (See note to No. 87.)

609. अङ्गन लाज, the bard *Angan Lal* alias the poet *Rasāl*, of *Bil'gram*, district *Har'doi*. B. 1823 A.D.

The author of a treatise on rhetoric entitled *Bar'wad Alapkar*.

610. महारण्ड राय, the bard *Mak'rand Ray*, of *Puwawā*, district *Shah-Jahan-pur*. B. 1823 A.D.

A descendant of *Chandan Ray* (No. 374), and was the author of an admired work entitled *Hasya Ras*.

611. मौन कवि, the poet and bard *Bhān* of *Bēt*, district *Ray Barāil*. B. 1824 A.D.

An admired erotic poet, who was the author of a treatise on rhetoric entitled *Sriggar Ratnakar*. His son, the poet *Dayāl* (No. 720), was alive in 1883.

612. बादे राय कवि, the poet and bard *Badē Ray*, of *Qal'mān*, district *Ray Barāil*. B. 1825.

He attended the court of *Dayā Klehun*, *Diwān* of *Lakh'nān*.

613. सङ्कर कवि त्रिपाठी, the poet *Saykar Tripathī*, of *Bis'wā*, district *Sitapur*. B. 1834 A.D.

In conjunction with his son, the poet *Salik*, he wrote a *Ramāyan* in *Kabitta* metres. He is possibly the same as another *Saykar* mentioned by *Sib Singh*, without date, as an erotic writer.

614. लोने सिङ्घ, *Lōnē Singh*, of *Bachhil Titāuli*, district *Khiri*. B. 1835 A.D.

He translated the tenth book of the *Bhāgavata Purāṇa* (Rāg.) into the vernacular.

615. सौतन राय, the bard *Sital Ray* of *Bdūrī*, district *Bahirāloh*. B. 1837.

He attended the court of *Rājā Gumān Singh*, *Jan'war*, of *Ekhāna*, district *Bahirāloh*.

616. परमेश, the bard *Par'mēs*, of *Satawā*, district *Ray Barāil*. B. 1839 A.D.

Sun: (? Cf. No. 223.)

617. बन्धी चर बाजन्वैयो, *Bansī Dhar Baj'pēyī*, of *Chinta Khērā*, district *Ray Barāil*. B. 1844 A.D.

A prolific author of many works. His vedantic dōhās are much admired.

618. महानो परसाद पाठक, *Bhawānī Par'sād Pāthak* alias *Bhawān Kabī*, of *Māurāwā*, district *Unāo*. B. 1844 A.D.

He is the author of an admired treatise on poetry called *Kābya Śīr'manī*, or *Kābya Kalpadrum*. It treats of poetry, rhetoric, lovers, go-betweens, the passions, seasons, etc.

619. महानन्द बाजन्वैयो, *Mahānand Baj'pēyī*, of *Bals'warā*. B. 1844 A.D.

Rāg. He was a votary of *Çiva* worship, and translated the *Bṛihachchhiva Purāṇa* into the vernacular.

620. रस रङ्ग कवि, the poet *Ras Rāg*, of *Lakh'nān*. B. 1844 A.D.  
An erotic poet.

621. सम्भु नाथ मिसर कवि, the poet *Sambhu Nath Misar*, of *Bals'warā*. B. 1844 A.D.

He attended the court of *Rānā Jadu Nath Singh*, *Bāis*, of *Khajurgāw*. While still young he wrote a history entitled *Bāis Bansāball*, and translation of the fourth chapter of the *Çiva Purāṇa*.

622. अजोध्या परसाद सुकल, *Ajodhyā Par'sād Sukal*, of *Gola Gokaranāth*, district *Khiri*. B. 1845 A.D.

Not a poet of high rank, but a voluminous writer. He wrote under the name of *Jodhi*. He was much esteemed in the court of a *Rājā Bar*.

623. मिही लाल, the bard *Mihī Lal* alias *Mallind*, of *Qal'mān*, district *Ray Barell*. B. 1845 A.D.

Cf. No. 512. He praised one *Bhāpal Singh*.

624. राम नाथ परध्यान, *Ram Nath Par'dhan*, of *Āudh*. B. 1846 A.D.

The author of the *Ram Kalāwā* and other books.

625. गिरि धारी, *Giri Dhari* the Brāhman, a *Bais'wārā* of *Satan'pur*. B. 1847 A.D.

*Srīg*. His poems either deal with *Kriṣṇa's* sports or are in the quietistic style. He was not a learned poet, but wrote elegantly.

626. हिमाचल राम कवि, the poet *Himāchal Ram*, a Brāhman of *Bhaṭṭāl*, district *Fāzābad*. B. 1847 A.D.

A simple writer.

627. चैन सिक्ख, *Chān Singh* alias *Har Charan*, the *Khattri*, of *Lakh'nāū*. B. 1853 A.D.

*Srīg*. He has written the *Bhārat Dīpikā* and the *Srīggar Sarāball*. He is possibly the same as another *Chān Kabi* mentioned by *Sib Singh*.

#### Part IV.—Miscellaneous.

628. जै चन्द, *Jai Chand*, of *Jāpur*. Fl. 1806.

Author of a Sanskrit and vernacular work dealing with the doctrines of the Jāin community, written in *Sambat* 1863 (1806 A.D.), and entitled *Swāmi Kārttikeyānuprākṣa*.

629. लल्ल जी लाल, *Lalla Ji 'Lal* of *Guj'rat*, *Āg'rāwālā*. Fl. 1803 A.D.

The well-known author of—

(1) The *Prēm Sāgar* (Rāg.), which was written in the above year under the Marquis of Wellesley's Government, and under Dr. John Gilchrist's direction. In the preface he says it is a translation into Hindī from the *Braj Bhākhā* version of the 10th book of the *Bhāgavata Purāṇa*. The *Braj* version was by *Chatur'bhuji Misar* (? No. 40). The *Prēm Sāgar* was not printed till 1809, in Lord Minto's Government, under the direction of Mr. Abraham Lockitt. It has frequently been printed since, the best edition being *Eastwick's* (*Hertford*, 1851), which has an excellent vocabulary.

(2) The *Laṭāif-i-Hindī*, a collection of 100 stories in *Ūrdū*, *Hindī*, and *Braj Bhākhā*. According to *Garcin de Tassy* (i, 306) it was printed in *Calcutta* under the title of "The new *Cyclopædia Hindustanica*, etc.," and *Carmichael Smith* reprinted a large portion of it in *London* under its true name.



(3) The *Raj'niti*, or *Barttik Raj'niti*, a Braj Bhākhā translation of the *Hitopadeśa*. It was written in Sambat 1869 (A.D. 1812), and should be distinguished from translations of *Chāṇakya's Rajaniti*. (Cf. Nos. 574, 840, 919.)

(4) The *Sabhā Bilās* (Rāg.), a collection of poetical extracts from famous writers in the Braj Bhākhā dialect.

(5) The *Mādhav Bilās* (? Rāg.). Cf. No. 896.

(6) The *Lāl Chandrikā*, an excellent commentary on the *Sat Sat* of *Bihārī Lāl*, frequently printed. Cf., however, No. 561.

(7) The *Maqādir-i-Bhākhā*, a grammatical work on the Hindi language, in prose and in the Nāgarī character. Garcin de Tassy says that a copy exists in the Library of the Asiatic Society of Bengal.

(8) The *Siṅghāsān Battisi* (Rāg.), which was translated in 1804 by him and *Mirzā Kāzīm 'Alī* from an older Braj Bhākhā translation by *Sundar Dās* (No. 142).

(9) The *Bātāl Paohisi* (Rāg.). Garcin de Tassy gives the following particulars concerning this work, which I have not been able to check, as in the copies now available in the bazār the preface is not printed. This work has also been translated from Sanskrit into Braj Bhākhā by *Saratī Misar* (No. 326). Lallū translated this version into Hindūstānī, assisted by *Maṣ'har 'Alī Khān Wilā*; or rather, it was Wilā who was assisted by the former. Mr. James Mouat, then Professor of Hindūstānī in the College of Fort William, charged *Tariṇī Charaṇa Mittra* with the task of looking over the work and expunging the Braj Bhākhā words not current in ordinary Hindūstānī.

I may mention, in addition to the above, that other translations of the same work, and bearing the same name, were made by *Sambhu Nāth* (No. 366) and by *Bhōlā Nāth* (No. 883).

(10) The novel of *Mādhōnal* or *Mādhavānal* (cf. No. 872), in the editing of which he was again assisted by *Maṣ'har 'Alī Khān Wilā* (see Garcin de Tassy, l.c.). This was translated from the work by *Mōṭī Rām* (No. 216), bearing the same name. The legend of *Mādhavānala* and *Kāma Kandalā* is a very old one. There is a copy of the Sanskrit version in the Library of the Bengal Asiatic Society, which was written as far back as Sambat 1587, or 1530 A.D. (*Rājendra Lāl Mittra, Notices of Sanskrit Manuscripts*, ii, 137.) The story is as follows. In *Pūphāvatinagarī* (the old name of *Bilharī*, in the Central Provinces) reigned Rājā *Gobind Rāo* in the Sambat year 919, or A.D. 862. He had a very handsome Brāhman attendant named *Mādhavānal*, who was specially skilful in singing and dancing, as well as an adept in

all arts and sciences, so that all the women fall in love with him. The husbands complained to the Rājā, and Mādhavānal was banished from Puphāvati. He retired to *Kām'vatī*, the capital of Rājā *Kām Sen*, who was fond of music and singing; and gave the Brāhman a place in his court. This Rājā had a most beautiful woman (a *veçya*) named *Kām Kandalā*, with whom Mādhavānal fell in love, for which he was expelled from *Kām'vatī*. He then went to *Ujjān*, and asked a boon from Rājā *Vikramāditya*, who was famed for granting every request that was made to him. The promise was duly made, and the Brāhman claimed to have *Kām Kandalā* given up to him. *Vikramāditya* accordingly besieged *Kām'vatī* and captured *Kām Kandalā*, who was at once made over to Mādhavānal. After some time, with *Vikrama's* permission, the happy pair retired to *Puphāvati*, where Mādhavānal built a palace for *Kām Kandalā*, the ruins of which are still shown. (See *Rep. Arch. Surv. Ind.* ix, 37.)

(11) The novel of *Sakuntalā*, in the editing of which he was associated with *Kāzim 'All Jawan* (see *Garcin de Tassy*, l.c.).

In connexion with the *Prēm Sāgar*, the following note on Hindi translations of the *Bhāgavata Purāṇa* may be of use. *Sār Dās* (No. 37) is said to have translated the whole, but his translation has not come down to us. According to *Ward, View, etc.*, ii, 481, *Priyā Dās* (cf. No. 319) was the author of a *Bhāgavat* in the dialect of *Bundel'khaṇḍ* (see *Garcin de Tassy*, i, 405). The last-named author (i, 121) also mentions a *Bhāpatī* (cf. No. 332), a *Kāyasth*, who 'was author of a *Bhāgavat* in Hindi verse entitled *Sri Bhāgavat*. There is a copy of it in the Library of the Asiatic Society of Bengal, and *Ward* quotes from it. I do not know if this copy is the same as one which exists in the British Museum, in *Halhed's* collection, No. 5620. The last is composed of verses of nine lines each, and is written in the Persian character. The dialect is unintelligible. There is also a *Bhāgavat* in Hindi verse in the India Office Library, entitled *Pōthī Bhāgavat*, but according to the catalogue it is only a portion of the *Bhāgavata Purāṇa* translated from the Sanskrit.' *Mahārāj Raghu Rāj Singh* (No. 532) of *Baydhō (Riwā)* was author of a much-admired translation of the *Bhāgavata Purāṇa*, entitled *Ānandāmbudhī*. *Kripā Rām* (No. 797) may also be mentioned as having translated the whole *Purāṇa* into *dōhās* and *chāpāis* in simple language.

The tenth book of the *Purāṇa*, dealing with *Kṛiṣṇa's* life, is the most popular, and has been frequently translated. The *Prēm Sāgar* is the best known version, and those of *Chatur'bhuj Misar* (? No. 40) and

*Nand Dās* (No. 42) may also be mentioned. The latter is known as the *Dasam Skandh*. The *Krish'n Kallol* of the poet *Mān* (No. 372) also appears to belong to this group. Another translation is by *Lōns Singh* (No. 614). *Garcin de Tassy* (i, 121) says a work entitled *Pōthi Dasam Iskandh* is mentioned in the catalogue of the Library belonging to a person named *Farzāda Qull*, a copy of which is in the Fort William College Library. 'In the same Library there is a third copy, entitled *Srī Bhāgawat Dasam Iskandh*; and a fourth, in *Bhakkā*, exists in the India Office Library under the same title' According to the same author (i, 404), *Prām Keswar Dās* (No. 859) translated the twelfth book of the *Purāṇa*, a copy of the work being in the India Office Library. A commentary on this *Purāṇa* was written by *Balibhadr'* (No. 135).

630. देओकी नन्दन सुकल, *Deoki Nandan Sukal*, of *Mak'rand'pur*, district *Kānh'pur*. B. 1813 A.D.

Sun., Sring. He was brother of *Gur Datt' Sukal* (No. 631) and of *Sib Nāth* (No. 632). The first is author of the *Pachohhi Bilās*, and *Deoki* of a *Nakh'sikh* (see note to No. 87) and of a number of short poems, of which two or three hundred are extant. None of *Sib Nāth's* poems have as yet been identified.

631. गुर दत्त सुकल, *Gur Datt' Sukal*, of *Mak'rand'pur*, district *Kānh'pur*. B. 1807.

Sring. He was brother of *Deoki Nandan* (No. 630) and *Sib Nāth* (No. 632). All three were good poets. His principal work was the *Pachohhi Bilās*.

632. सिब नाथ सुकल, *Sib Nāth Sukal alias Sambhōg Nāth*, of *Mak'rand'pur*, district *Kānh'pur*. B. 1813 A.D.

? Sun. He was brother of *Gur Datt'* (No. 631) and *Deoki Nandan* (No. 630), and was an admired poet. It is difficult to identify his poems owing to his habit of signing himself simply *Nāth*.

633. दिनेस कवि, the poet *Dinēs*, of *Jihārī*, in district *Gaya*. FL 1807.

Spring. In the above year he wrote a well-known and much-admired *Nakh'sikh* (see note to No. 87), entitled *Ras Rahasya*. (Printed by *Rām Dīn Singh*, Khadga Bilās Press, Bāṅhīpur.)

634. बख्तावर, *Bakh'tāwar*, of *Hāth'ras*, district *Aligarh*.  
FL 1817 A.D.

A religious mendicant, author of an atheistical work in Hindi verse, entitled *Santsār*, the essence of emptiness, the purport of which is to show that all notions of man and God are fallacies, and that nothing is. His patron was *Dayā Rām*, Rājā of *Hāth'ras*, when that fortress was destroyed by the Marquis of Hastings. See *Wilson, Religious Sects of the Hindus*, i, 360, and *Garcin de Tassy*, i, 102.

635. दलपति राय, *Dal'pati Ray*, of *Am'dābad*. B. (P FL.)  
1828 A.D.

In conjunction with another Brāhman named *Bansi Dhar Sri Mālī* (No. 636) he wrote an excellent commentary on the *Bhākhā Bhakhan* (No. 377).

636. बन्सी धर सी माली, *Bansi Dhar Sri Mālī*, of *Am'dābad*. B. (P FL.) 1828 A.D.

In conjunction with another Brāhman named *Dal'pati Rāy* (No. 635) he wrote an excellent commentary on the *Bhākhā Bhakhan* (No. 376).

637. गुर दीन पांडे कवि, the poet *Gur Dīn Pāṇḍe*. B. (P FL.)  
1834 A.D.

He wrote an important work, entitled the *Bāh Manōhar Pingal* (written 1803 A.D.), which treats not only of prosody, but of rhetoric, the six seasons, *Nakh'sikh* (see note to No. 87), and composition.

638. क्रिशन्नानन्द बास देव, *Krish'nānand Byās Deb*.  
Fl. 1842 A.D.

He is best known for his *Rāg-Sāgarōdbhab Rāg-Kalpadrum* (quoted in this work as 'Rāg.'), which is an anthology of selections from the works of more than two hundred poets who were followers of *Kṛiṣṇa*.

It was finished in Sambat 1900 (A.D. 1843),<sup>1</sup> and was written in emulation of Rājā Sir *Rādhākānta Deb's* well-known Sanskrit Encyclopædia entitled the *Çabda-Kalpadruma*. Some years ago this work, which was printed in Calcutta, sold for a hundred rupees a copy, but it is now out of print.

Dr. Rājendra Lāl Mittra, who as a boy was personally acquainted with him, gives me the following information regarding this author:— 'The book was in three volumes. The author, I remember, told me that he would make his work extend to seven volumes, the same as Rājā *Rādhākānta Deb's Çabda-Kalpadruma*, but I do not think he had materials ready at hand for the purpose. He carried about with him a huge bundle of MS. notes, but I never had an opportunity to examine them, and I was too young then to care for them. The author was a Brāhman, and his great pretension was that he could sing in three octaves, the ordinary compass of the human voice being two and a half octaves. He pretended also that he could sing in all the *Rāgas* and *Rāgiṇīs* with absolute accuracy, and without ever mixing up the latter; but I never studied music myself, and in my youth cared nothing about it, so I never could get any proof of the man's pretensions. He was always singing, but was not a professional musician, that is, he never let himself out on hire. He received presents from the rich people of the town frequently, but never accepted anything as wages or remuneration for singing.'

It would be a work of too great labour to collect the names of all the poets whose works are quoted in this great work. The author, however, in his preface gives a list of all the poets with whom, and all the works (Hindī, Kar'nāṭī, Marāṭhī, Telugu, Gujrāṭī, Baṅgālī, Uṛiyā, English, Arabic, Peguan (sic), Persian, and Sanskrit) with which he is acquainted. From this preface the names of the following Hindī authors and works are abstracted. Several I have been unable to identify, and especially several works mentioned herein are not referred to elsewhere in this book:—

#### A.—HINDŪSTANĪ AUTHORS.

*Chand* (No. 6).

*Pirthwi Rāj* (cf. Nos. 6, 73).

*Rāmānand* (No. 10).

*Kabīr* (No. 13).

*Kamāl* (No. 16).

*Bidyapati* (No. 17).

*Mitrā Bāl* (No. 20).

*Rājā Karan* (P No. 21).

*Nānak* (No. 22).

*Nām Deb* (cf. No. 22).

<sup>1</sup> The first chapter is dated 19th March 1843; the second chapter, 1843.

*Charan Dās* (No. 23).  
*Gadādhār Misar* (No. 25).  
*Mādhav Dās* (No. 26).  
*Bhag'wān Dās* (No. 29).  
*Ballabhāchār'j* (No. 34).  
*Madh'wāchār'j* (cf. No. 34).  
*Krish'n Dās* (No. 36).  
*Sūr Dās* (No. 37).  
*Par'mānand Dās* (No. 38).  
*Kumbhan Dās* (No. 39).  
*Chatur'bhuj Dās* (No. 40).  
*Chhit Swāmi* (No. 41).  
*Nand Dās* (No. 42).  
*Gōbīnd Dās* (No. 43).  
*Agr' Dās* (No. 44).  
*Kewal Rām* (No. 45).  
*Kalyān Dās* (No. 48).  
*Kānhar Dās* (No. 52).  
*Srī Bhaṭṭ* (No. 53).  
*Byās Swāmi* (No. 54).  
*Nīmāditya* (cf. No. 54).  
*Hit Haribans* (No. 56).  
*Dhrub Dās* (No. 58).  
*Hari Dās* (No. 59).  
*Tān Sēn* (No. 60).  
*Abhay Rām* (No. 64).  
*Chatur Bihārī* (No. 65).  
*Mānik Chand* (No. 78).  
*Ūdhō Dās* (Nos. 79, 495).  
*Dāmōdar Dās* (No. 84).  
*Chand Sākhi* (No. 93).  
*Nāgarī Dās* (P No. 95).  
*Rām Dās* (No. 112).  
*Nar'harī Dās* (P No. 113).  
*The Holy Master (Tul'sī Dās)*  
 (No. 128).  
*Braj Nidhī* (P No. 131).  
*Dhīraj* (P No. 136).  
*Bhākhan* (No. 145).  
*Mati Rām* (No. 146).

*The Holy Master Purukhōttam*  
 (No. 200).  
*Bihārī* (No. 226).  
*Ballabh Dās* (P No. 239).  
*Maluk Dās* (No. 243).  
*Madan Mohan* (No. 253).  
*Kul'pati Misar* (No. 282).  
*Gopāl Dās* (No. 297).  
*Jugul Dās* (No. 313).  
*Braj Jiban Dās* (P No. 315).  
*Syām Dās* (No. 316).  
*Giri Dhar* (No. 345).  
*Ānand Ghān* (No. 347).  
*Man Bhāwan* (No. 375).  
*Rasik Bihārī* (No. 405).  
*Rām Par'sād* (No. 444).  
*Padmakar* (No. 506).  
*Gadā Dhar Bhaṭṭ* (No. 512).  
*Bikram* (No. 514).  
*Rājā Biswanāth Singh* (No. 529).  
*Gokul Nāth* (No. 564).  
*Rām Sahāy* (No. 568).  
*Jānaki Dās* (No. 577).  
*Mannū Lāl* (Nos. 583, 599).  
*Subans* (No. 589).  
*Jagannāth* (P No. 601, 764).  
*Chir Jū* (P No. 607).  
*Mahānand* (No. 619).  
*Gyān Dās* (P No. 651).  
*Brindāban Jiban* (P No. 722).  
*Laohhirām* (P No. 723).  
*Lōk Nāth* (No. 753).  
*Jug Rāj Dās* (P No. 765).  
*Dhōdhē* (No. 766).  
*Bali Rām Dās* (P No. 768).  
*Bish'n Dās* (No. 769).  
*Laohchhan Dās* (P No. 775).  
*Bakṣū* (P No. 861).  
*The Holy Master Brajādhis*  
 (P No. 878).

*Hit Ānand* (P No. 947).  
*Āsu Tokh.*  
*Baija Bāwarā.*  
*Bhar'tharī.*  
*Dayā Sakhi.*  
*Deb 'Ālam.*  
*The Holy Master Gīri Dhar.*  
*Gopāl Nayak.*  
*Jitā.*  
*Kālī Mir'jā.*  
*Kam'lākar* (P *Padmākar,*  
 No. 506).  
*Kar'taliyā.*  
*Karunā Nidhān.*  
*Krish'n Jīban.*  
*Mōhan Dās.*  
*Nar'sī Mah'tā.*  
*Nar'singh Dayāl.*  
*Nasī Rām.*

*Nīl Manī.*  
*Nīl Ratan.*  
*Raghu Mahāsay.*  
*Rām Gulām.*  
*Rām Jas.*  
*Rangilā Pritam.*  
*Rangilī Sakhi.*  
*Rasik Gobind.*  
*Rasik Rāy.*  
*Rāy Mohan.*  
*Rap Sanātan.*  
*Sah'jō Bāi.*  
*Sāmā Sakhi.*  
*Saudā.*  
*Sāwarī Sakhi.*  
*Sib Chandr'.*  
*Sōnā Dāsī.*  
*Syām Sundar.*  
*Ṭhaṇḍī Dās.*

### B.—HINDŪSTĀNĪ WORKS.<sup>1</sup>

*Prithī Rāj Rāy'sā* (No. 6).  
*The Bijak of Kabīr* (No. 13).  
*The Granth of the Sikhs*  
 (No. 22).  
*Padmini Kathā* (P No. 31).  
*Padmāwat* (No. 31).  
*Sudāmā Charitr'* (No. 33).  
 The twelve books of the *Bhāga-*  
*vata Purāṇa* (Nos. 37, 40,  
 532, 614, 629, 797, 859).  
*Sar Sāgar* (No. 37).  
*Rukmini Mangal* (No. 42).  
*Rās Pañchādhyāyī* (P No. 42).  
*Bhakt Mālā* (No. 51).  
*Sāngit Sār of Tān Sen* (No. 60).  
*Rāmāyan of Tul'sī Dās* (No. 128).  
*Gitāball* (No. 128).

*Kabitta Rāmāyan* (No. 128).  
*Dōhaball* (No. 128).  
*Rām Sat Sai* (No. 128).  
*Pañch Ratan* (No. 128).  
*Bar'wē Rāmāyan* (No. 128).  
*Binay Pattrikā* (No. 128).  
*Hanumān Bāhuk* (No. 128).  
*Rām Salākā* (No. 128).  
*Srī Krish'nāball* (No. 128).  
*Kabi-priyā* (No. 134).  
*Rasik-priyā* (No. 134).  
*Rām-chandrikā* (No. 134).  
*Ashṭa-jām* (No. 140; cf.  
 No. 694).  
*Bhakkhā Piggāl* (No. 141).  
*Singhāsān Battisī* (Nos. 142,  
 629).

<sup>1</sup> I would draw the attention of scholars to the huge list of Sanskrit works mentioned in the preface of this valuable work.

*Bhākhā Amar Kōs* (Nos. 170, 567, 589, 761).  
*The Shāirs of Nazīr* (No. 171).  
*Bihārī Sat Sai* (No. 196).  
*Chhattra Par'hās* (No. 202).  
*Khaṭ Ritu* (by many poets) (Nos. 210, 479, 648).  
*Sib Swarōday* (P No. 309).  
*Saras Ras* (No. 326).  
*Bātāl Pachīsi* (Nos. 326, 366, 629, 883).  
*Kōk Sār* (No. 347).  
*Rasārnab* (No. 356).  
*Prabōdh Chandrōday* (the play) (No. 369).  
*Braj Bilas* (No. 369).  
*Bhākhā Bhākhan* (No. 377).  
*Sālihōtr'* (Nos. 365, 376, 469, 657, 854, 949).  
*Rāg Malā* (Nos. 400, 904).  
*Anekārth and Nām Malā* (No. 433).  
*Jagat Binōd* (No. 506).  
*Ānand Ras* (Nos. 561, 668).  
*The Mahābhārata in Braj Bhākhā* (No. 564, etc.).  
*Rāj Nīti* (Nos. 574, 629, 840, 919).  
*The Shāirs of Mannā Lāl* (Nos. 583, 599).  
*Hanumān Nāṭak* (No. P 592).  
*Prem Sāgar* (No. 629).  
*Sabhā Bilās* (No. 629).  
*Hitōpadēs* (No. 629).  
*Mādhō Bilās* (Nos. 629, 896).  
*Rāg-Sāgarōdbhab Rāg-Kalpādrum* (No. 638).  
*Lilāvātī* (translation) (No. 912).  
*Ābhās Rāmāyan* (P).  
*Ab'tār Charitr'*.

*Awadh Bilās.*  
*Bāndya Manōtsab.*  
*The Bhagavad Gīta* (translation).  
*Bedarari Kathā.*  
*Bhākhā Bāndak.*  
*Bhākhā Chhand.*  
*Bhākhā Indrajāl.*  
*Bhākhā Kāyadā.*  
*Bhākhā Kokh.*  
*Bhākhā Sābar.*  
*Bhagōl Brittant.*  
*Bidyābhyās kā phal.*  
*Bikh Parīchhā.*  
*Braj Jātrā.*  
*Brindāban Sat.*  
*Chār Dar'wesh.*  
*Ḍāktari* (doctery, i.e. the art of medicine !).  
*Dayā Bilās.*  
*Dhyān Mañjarī.*  
*Ganitāṅk.*  
*Gar'bhābālī Rāmāyan.*  
*The Ghazals of Sāudā.*  
*Gopī Chand Gān.*  
*Gorakh Machhendr' Samāj.*  
*Gyān Upadēs.*  
*The Hār Malā of Nār'sī.*  
*Hātam Tāl.*  
*Hīrā Rāñjhā.*  
*Kāsi Khaṇḍ.*  
*Kāūtuk Ratnābālī.*  
*Krish'n Gītābālī.*  
*Lānā Chamārī kā Mantr'.*  
*Mān Mañjarī.*  
*Mandirañjan Itihās.*  
*Nāin Sukh.*  
*Nīti Kathā.*  
*Phar'mākōpiyā* (11).  
*Rājā Bhar'tharī Gān.*



*Rām Bīnd.*  
*Rām Charan Chīnh.*  
*Ras Raj.*  
*Rōgāntak Sār.*  
*Sāmudrikā (translation).*  
*Sāngīta Darpaṇa (translation).*  
*Sāngīta Ratnākara (translation).*  
*Sāngīta Pachīsi.*

*Sarpādī Jantun ki Pothi.*  
*Sisu Bōdh.*  
*Ślokabālī Rāmāyan (P by Tul'sī Dās).*  
*Snāh Sagar.*  
*Strī Śiḥohhā Bīdhāyak.*  
*Sugā Bahattarī.*  
*Up'dās Kathā.*

639. **राम परसाद**, *Ram Par'sād*, the *Agar'wālā*, of *Mīrāpur*. B. (P FL.) 1844 A.D.

Rāg. Father of *Tul'sī Rām* (No. 640) and author of some quietistic poems (cf. No. 444). Garcin de Tassy (i, 420) mentions an author of this name who wrote a Vaishnava work entitled *Dharma-tattwasār*. It was written at *Ahmadābād*.

640. **तुलसी राम**, *Tul'sī Rām*, the *Agar'wālā*, of *Mīrāpur*. FL. 1854.

In the above year he translated the *Bhakt Malā* of *Nabhā Dās* (No. 51) into *Ūrdū*. He was son of No. 639.

641. **भानु नाथ झा**, *Bhānu Nāth Jhā*. FL. 1850 A.D.

He attended the court of *Mahārāj Mahēswar' Singh*, of *Dar'bhāngā*. He wrote in *Maithilī*. See J. A. S. B., vol. liii, p. 86. His best known work is a play in *Sanskrit*, *Prākṛit*, and *Maithilī*, entitled *Prabhāvati Harāṇa*.

642. **हरख नाथ झा**, *Har'kh Nāth Jhā*, the *Sōtī Brāhman*, of *Dar'bhāngā*. B. 1847 A.D.

A *Maithilī* poet of the first rank, who is chief *Paṇḍit* at the court of the *Mahārāj* of *Dar'bhāngā*. He is the author of numerous *Maithilī* songs and of more than one play (*Prabandha*) in mixed *Sanskrit*, *Prākṛit*, and *Maithilī*. The best known of the last is the *Uṣā Harāṇa*. See J. A. S. B., vol. liii, p. 92.

He is also author of several *Sanskrit* works. He was a pupil of *Mōd Nāth Jhā* and *Gōpāl Thākur*, and afterward studied at *Banāras College*. He was born at *Ujāin*, in the *Dar'bhāngā* district.

**643. सिब परकास सिङ्घ, Babū Sib Par'kās Singh, of Dum'rāw, district Shahābād. B. 1844 A.D.**

The author of a commentary on the *Binay Pattrikā* of *Tul'si Dās* (No. 128), entitled *Rām Tattwa Bōdhanī*.

**644. कामन्ता परसाद, Kām'tā Par'sād, the Asōthar, of Lakh'purā, district Fatih'pur. B. 1854 A.D.**

Ras. He belonged to the family of *Bhag'want Rāj*, the *Khīchi*, of *Asōthar* (No. 333), and is said to have been learned in the study of composition (साहित्य). He wrote in Sanskrit, in Prākṛit, in the vernacular, and in Persian. Sib Singh in his *Sarāj* (p. 57) gives a specimen of his powers, which consists of a verse of four lines—the first in Sanskrit, the second in Prākṛit, the third in vernacular, and the fourth in Persian. Sib Singh mentions a good *Nakh'sikh* (see note to No. 87) by a poet of this name, who is probably the same person.

#### ADDENDA TO CHAPTER X, PART IV.

**645. भूप नारायण, the bard Bhoop Narāyan, of Kahapur, district Kanh'pur. B. 1801 A.D.**

He wrote a metrical genealogy of the Chandēlā Chhattṛi kings of *Sib'rāj'pur*.

**646. दुरगा कवि, the poet Dur'ga. B. 1803 A.D.**

**647. चूडामणि कवि, the poet Chūdamani. B. 1804 A.D.**

A poet who praised in his works two patrons, named *Guman Singh* and *Ajit Singh*.

**648. आज़म कवि, the poet Ājam (A'zam). B. 1809 A.D.**

This Musalmān was a friend of other good poets, and himself composed poems. His best works are a *Nakh'sikh* (see note to No. 87) and the *Chaṭ Ritu* (Rāg.) (or description of the ix seasons).

**649. मेधा कवि, the poet Mēdhā. Fl. 1810 A.D.**

The author of a work entitled *Chittrabhākhan*, written in the above year.

**650. कमलेश कवि, the poet Kam'ēsa. B. 1813 A.D.**

Has written an excellent work on lovers. (See note to No. 87.)

**651. ग्यान चन्द्र जती, Gyan Chand'r Jati, of Rāj'putāna. B. 1813 A.D.**

? Rāg. He was Colonel Tod's proceptor.

**652. सम्पति कवि, the poet Sampati. B. 1813 A.D.**

**653. भोज कवि, the poet Bhoj the elder. B. 1815 A.D.**

**654. रिखी जू कवि, the poet Rikhi Ju. B. 1815 A.D.**

An erotic poet.

655. चतुस्र कवि, the poet *Ambuj*. B. 1818 A.D.

His poems on morals and his *Nakh'sikh* (see note to No. 87) are said to possess taste.

656. कविराय कवि, the poet *Kabiray*. B. 1818 A.D.

He has written some ingenious verses on morals (नीति)।

657. पुढास कवि, the poet *Gulal* B. 1818 A.D.

Sring. His principal work is a *Salihotr* (R&g.), a treatise on veterinary surgery.

658. दिना नाथ अध्वर्यु, *Dina Nath Adhwarya*, of *Mohar*, district *Fatih'pur*. B. 1819 A.D.

He wrote a vernacular commentary to the *Brahmottara Khanḍa*.

659. बेनी परगढ, *Beni Par'gat*, a Brāhman, of *Nar'wal*. B. 1823 A.D.

660. *Anonymous*.

A rājā of *Uniyara*. Fl. 1823 A.D.

Sib Singh states that he is the author of very excellent commentaries to the *Bhakha Bhakhan* (No. 376) and the *Nakh'sikh* of *Balibhadar* (No. 135), and that the name of the author is missing in his copies. *Uniyara* is a division of *Jāpar*.

661. कविराज कवि, the poet and bard *Kabiraj*. B. 1824 A.D.

Sun. A mediocre poet. Not to be confounded with *Sukh Dab Misar* of *Kampilla* (No. 160), who sometimes describes himself as a *kabiraj* or poet-laureate.

662. मोग जी कवि, the poet and bard *Mog Ji*, of *Rāj'putana*. Fl. 1829 A.D.

The author of a genealogy and history of the kings of the *Khichi*

branch of the *Chauhans*.—See *Tod's Rajasthan*, i, 81, and ii, 454; *Calcutta*, ed. i, 87, and ii, 499.

Sib Singh calls him *Mak Ji*.

663. पुर दत्त कवि, the poet *Gur Datt*' the elder. B. 1830 A.D.

He attended the court of *Sib Singh Sawal*, son of *Jai Singh*. I do not know who these princes were.

664. हदी कवि, the poet *Nathl*, of *Braj*. B. 1830 A.D.

The author of a work entitled *Radha Satak*.

665. डेर कवि, the poet *Jar*, of district *Mān'pur*. B. 1831 A.D.

666. मिश्रम कवि, the poet *Krish'n*. B. 1831 A.D.

He has written some detached verses on morals (नीति).

667. जहि लाल माड, the bard *Jehhe Lal*, of *Kanduj*. B. 1832 A.D.

668. दया नाथ दुबे, *Daya Nath Dubb*. Fl. 1832 A.D.

In the above year he commenced a work entitled *Anand Ras* (R&g.), dealing with the subject of lovers.

669. राम दीन, the bard *Ram Din*, of *Allgarh*, district *Ita*. B. 1833 A.D.

670. माखन लखेरा, *Makhan Lakhera*. B. 1834 A.D.

No particulars. Probably the same as a *Makhan Kabi* mentioned by Sib Singh as born in 1813 A.D.

671. बेनी दास कवि, the poet and bard *Beni Das*, of *Mewar*. B. 1835 A.D.

? Sun. He was one of the public historians of *Mewar*.

672. हदी राम कवि, the poet *Chhedl Ram*. Fl. 1837 A.D.

The author of a treatise on prosody, entitled *Kabl-nēh*, written in the above year.

673. चहुनेन कवि, the poet *Anundn*. B. 1839 A.D.

The *Nakh'sikh* (see note to No. 87) by him is said to be a good poem.

674. चौध कवि, the poet *Āudh*. B. 1839 A.D.

Sib Singh knows nothing about this poet, a specimen of whose poetry he gives. He suspects that he may be the same as *Ajodhya Par'sād Baj-pāyl* (No. 693).

675. नरोत्तम, *Narōttam*, of the *Doab*. B. 1839 A.D.

676. मनो राम मिसर, *Mani Ram Misar*, of *Sāthl*, district *Kānh'pur*. B. 1839 A.D.

No particulars. He is possibly the same as a *Mani Ram Kabi* mentioned by Sib Singh, without date, as an erotic poet.

677. सेबक कवि, the poet *Sebak*. Fl. 1840 A.D.

? Sun. He attended the court of *Rājā Ratan Singh*, of *Chahr'pur*. Possibly the same as No. 579.

678. फाल्गुना राव, *Phal'ka Raw*, of *Gwāliyar*. B. 1844 A.D.

He was minister of *Lachhiman Raw*, and wrote a good commentary to the *Kabi-priya* (No. 134).

679. मीतू दास गौतम, *Mita Das Gāutam*, of *Har'dhār'pur*, district *Fath'pur*. B. 1844 A.D.

The author of numerous Vedantic works.

680. रघु नाथ उपाध्या, *Raghu Nath Upadhya*, of *Jāūn'pur*. B. 1844 A.D.

The author of a work entitled *Nir'nay Makharī*.

681. सुख दीन कवि, the poet *Sukh Din*. B. 1844 A.D.

An erotic poet.

682. सुखन कवि, the poet *Sukhan*. B. 1844 A.D.

An erotic poet.

683. भवानो दास कवि, the poet *Bhawāni Das*. B. 1845 A.D.

No particulars. *Jāū Krish'n* (No. 830) was the son of a *Bhawāni Das*, but it is doubtful if it is this poet or not.

684. बल देव दास कवि, the poet *Bal Deb Das*, of *Jāūharī Hāth'ras*. B. 1846 A.D.

He translated the *Kriṣṇa Khaṇḍa*, line for line, into the vernacular.

685. अब्द बकस, *Awadh Bakas* (*Bakhs*). B. 1847 A.D.

His poems possess taste. Sib Singh does not know the name of his country or village.

686. सहज राम सनाध्या, *Sahaj Ram Sanādhya*, of *Bandhua*. B. 1848 A.D.

The author of a history of *Prahlāda* entitled *Prahlād Charitr'*.

687. अनौस कवि, the poet *Anis*. B. 1854 A.D.

Dig.

688. भूमी देव कवि, the poet *Bhūmi Deb*. B. 1854 A.D.

689. भूसर कवि, the poet *Bhāsar*. B. 1854 A.D.

690. जे नरिन्द सिद्ध, *Mahārāj Jāū Narind Singh alias Narēndra Singh* of *Paṭiyāla*. Fl. 1857, D. 1862 A.D. Sun.

## CHAPTER XI.

## HINDŪSTĀN UNDER THE QUEEN. [1857—1857.]

THE present chapter concludes the proper historical portion of this work. It deals entirely with the "India of the Queen,"—with a period free from internal commotion, and in which every inducement and encouragement has been offered for the spread and for the acquisition of knowledge. One consequence of this has been the wide extension of the art of printing. Large Native publishing-houses have risen in Lakh'naū, Banāras, and Pat'na, from which have issued floods of printed works, old and new, good, bad, and indifferent. At the same time a mushroom growth of smaller establishments has sprung up all over Hindūstān, and there is now scarcely a town of importance which does not possess its printing-press or two. Every scribbler can now see his writings in type or lithographed for a few rupees, and too often he avails himself of the power and the opportunity.

The rise of the Vernacular Press has been a prominent feature of the period under review. Hundreds of sheets have sprung into an ephemeral existence and have died in turn, while a few have lived through their childhood and deservedly survive as exceptions to the general fate. This is not the place to allude to the tone of the Indian Vernacular Press, and I purposely avoid doing so, beyond calling attention to the fact that as a rule the Hindī newspapers offer a favourable comparison with the more disloyal and scurrilous contemporaries which disgrace Bangali journalism.

It has been impossible for me, face to face with such a mass of literature, to attempt to describe it with anything like completeness. I have only selected a few names which appeared to me worthy of notice, and even this selection I cannot pretend to be satisfactory. Hindūstān at present is practically without any independent review which I could take as a guide, and I have been compelled to trust to my own, necessarily limited, reading, aided by the lists of names given in the Sib Singh Sarōj. For earlier periods I have had the winnowing basket of time, which has dissipated the chaff and collected the grains ready for examination; but for the present not only is the proportion of chaff to grain infinitely greater, but the two are as yet unseparated.

Such as it is I give the following list, which contains all the names mentioned in the Sib Singh Sarōj, together with those of other writers whom I have met in the course of my reading, and which I think worthy of preservation. I must add that many writers belonging to this period as well as to the preceding one (some of whom are happily still alive) will be found entered in the last chapter. Some of these, *e.g.* 'Harishohandr', really belong to the post-Mutiny days, but have been deliberately included in the earlier period in order to complete the convenient consideration of groups or families of authors.

691. **उमापति त्रिपाठी,** *Paṇḍit Umāpati Tripāṭhi*, of *Ajodhyā*, district *Fāzābād*. D. 1874.

He was a deeply-read paṇḍit in all branches of Sanskrit learning. He at first lived in *Banāras*, but afterwards settled in *Ajodhyā* (*Āudh*), where he occupied himself with compositions and teaching. He died A.D. 1874. His most celebrated works are in Sanskrit, but he wrote a few short books in the vernacular, such as the *Dohāball*, *Ratnāball*, etc. He wrote under the *nom de guerre* of *Kobid*.

692. **रघु नाथ दास,** *Mahant Raghu Nath Dās*, of *Ajodhyā*, district *Fāzābād*. Alive in 1883 A.D.

He was originally a Brahman of *Pāitepur*, district *Fat'h'pur*, but, abandoning all worldly possessions, he became a devotee of Ram, and wrote hundreds of admired hymns in that deity's honour. See No. 693.

693. **अजोध्या परन्साद बाजन्पेयी,** *Ajodhya Par'sād Bāj'payī*, of *Sātan'pur'wa*, district *Rāy Barēll*. Alive in 1883.

This poet is well known as being extremely learned both in Sanskrit and the vernacular. His poems are said to be full of taste, and of uncommon excellence. Amongst his works may be mentioned—

- (1) *Chhandānand*.
- (2) *Sāhitya Sudhāsāgar*.
- (3) *Rām Kabittāball*.

Sib Singh says he generally resides with *Raghu Nath Das*, the Mahant (No. 692), or with *Raja Jag'mohan Singh* in *Chandapur*. (Of. No. 709.) He wrote under the name of *Audh* (of. No. 674).

694. **गोकुल परसाद**, *Lala Gokul Par'sād*, a Kayasth, of *Ballram'pur*, district *Gōḍā*. Alive in 1883.

He wrote in the year 1868 A.D., in honour of the late *Raja Dig-bijā Singh* (succeeded 1836), an anthology entitled *Dig-bijā Bhakhan* (quoted in this work as 'Dig. '), containing selections from the works of 192 poets. He is also author of works entitled *Ashṭajām* (Rāg.), *Chitrakalādhār*, *Dattī Dar'pan*, and others. He wrote under the *nom de guerre* of *Braj*.

695. **जानकी परसाद**, the bard *Jānaki Par'sād*, of *Johābenakāṭī*, district *Rāj Barell*. Alive in 1883.

He is son of *Thākūr Par'sād* (No. P 570), and is learned both in Persian and in Sanskrit. In *Ūrdū* he has written a history of India entitled *Shād Nāmā*. In the vernacular he is author of (1) *Raghubir Dhyānāvalī*, (2) *Rām Naba-ratan*, (3) *Bhag'batī Binay*, (4) *Rām-nibās Rāmāyan*, (5) *Rāmānand Bihār*, (6) *Nitī-bhās*. This poet excels in picturesqueness and in the quietistic style. Either he or the other *Jānaki Par'sād* (No. 577) may possibly be the same as a third poet of the same name mentioned by Sib Singh without date, who wrote an ingenious acrostic asking one *Singh Rāj* for a shawl (*dusālā*).

696. **महेश दत्त** *Mahes Datt'*, of *Ghanāuli*, district *Bārā-bankī*. Alive in 1883.

He was author of a useful anthology named *Kābya Sangrah* (quoted in this work as 'Kāb. '), which was printed in *Sambat 1932* (1875 A.D.). Possibly the same as a *Mahes Kabi* mentioned by Sib Singh as born in 1803 A.D.

697. **नन्द किशोर मिसर**, *Nand Kishōr Mīsar* alias the poet *Lekh'rāj*, of *Gandhāuli*, district *Sitapur*. Alive in 1883.

The author of (1) *Ras Ratnākār*, (2) *Laghu Bhakhan Alankār*, (3) *Gangā Bhakhan*. He is *lambardār* of the village of *Gandhāuli*.

He is possibly the same as two other poets mentioned by Sib Singh, viz. *Nand Kabi* and *Nand Kishōr Kabi*. The latter is author of a work entitled *Rām Krish'n Gun-Māl*.

698. **माता दौन मिसर** *Mata Dīn Mīsar*. Alive in 1883.

He translated the *Shāh Nāma* into the vernacular. In Sambat 1933 (A.D. 1876) he published the *Kabi Ratnākhar* (quoted in this work as 'Kab.'), an anthology containing poems by twenty poets.

699. **शिव प्रसाद**, *Rāja Śiva Prasād*,<sup>1</sup> c.s.i., of *Banāras*. B. 1823. Alive in 1887.

This gentleman, the well-known friend of education in India, is the grandson of *Bibī Ratan Kūar* (No. 376). He is also well-known for his efforts to popularise a style of the Hindūstānī language, which he calls the colloquial speech of *Āgrā*, *Dillī*, and *Lakh'nāū*, or *Hindūstān* proper, midway between the Persian-ridden *Ūrdū* and the Sanskrit-ridden *Hindī*. These efforts have given rise to a lively and not yet decided controversy amongst the natives of India. He is a most prolific author of works on education, and a complete list of his books, communicated by himself, is appended to this section.

The following account of his life is compiled partly from the *Modern History of the Indian Chiefs, Rājās, Zamīndārs*, etc., by *Lokenath Ghose*, and partly from materials kindly furnished to the author by the *Rāja* himself. Towards the end of the 11th century there was a man named *Dhāndhal*, of the *Pāwar (Pramara)* tribe, in *Ran'thambhōr (Jānpur territory)*. Having obtained a son through the blessing of a Jain pontiff, he embraced that religion and was included in the *Ōs'wāl* caste. *Ran'thambhōr* being taken and plundered by *Alāū'd-dīn Khiljī* late in the 13th century, the family migrated successively to *Ahmadābād* and *Champāner*, and settled finally in *Khambhāt*. *Amar Datt'*, twenty-sixth in descent from *Dhāndhal*, presenting a diamond to *Shāh Jahān* (1628—1658), pleased him so much, that the emperor conferred on him the title of *Rāy*, brought him to *Dillī*, and made him court jeweller. *Rāy Amar Datt'* died leaving one son, who married a

<sup>1</sup> The name is transliterated thus because it is the way he spells it himself. According to the system of transliteration adopted in this book it would be *Śiva Prasāda*, *Sib Par'sād*, or *Siv Par'sād*.



sister of *Seth Manik Chand*, of *Murshidabād*. The youngest son of this marriage, *Jagat Seth Fatah Chand*, was adopted by his uncle the *Seth*, and two of his elder brothers having been killed in the sack of *Dilli* by *Nadir Shah*, the family settled in *Murshidabād*. *Fatah Chand*'s grandson *Jagat Seth Mah'tab Ray* was arrested with his cousin *Raja Dal Chand* by *Nawab Kasim 'Ali Khan* for taking up the cause of the British and joining *Lord Clive*. *Raja Dal Chand* escaped and reached *Banāras*, where he ended his days under the protection of the *Nawab Wazir* of *Āndh*.

*Raja Siva Prasād* is the son of *Bābū Gopi Chand* and great grandson of *Raja Dal Chand*. He lost his father when only eleven or twelve years of age, and was brought up by his mother and grandmother, the latter of whom, *Bibi Ratan Kuar* (No. 376), was one of the most learned women of her age. He partly owes his education, though very slightly, to *Banāras College*, then only an *English Seminary*, but he is emphatically an example of a self-made and self-instructed man. Of his grandmother he says, with characteristic modesty, "the best part of the little knowledge I may be credited with, I acquired from her." In his youth he was strongly anti-European in his ideas, and hence in his seventeenth year he accepted the post of *Wakil* to the late *Mahārāj* of *Bharat'pur* to attend the court of *Colonel Sutherland*, the then *Governor-General's Agent* at *Āj'mēr*. He says:—"My expenses under the *Maharajah* were somewhat about *Rs. 5,000 per mensem*, but I found the *Dar'bar* there rotten to the core, and as hopeless as anything can be on earth. I became disgusted, resigned, returned, and wanted to become an ascetic; but my friends commenced taunting me. They called me a fool and a mad man. They said '*Patang achchhā charhā thā, lēkin gōt khā gaya*,'—'a paper kite had got fine and high, but was swooping down again,' or '*Andhē ke hāth batēr lag gāi thī*,'—'a quail had fallen into the hand of a blind man.'<sup>1</sup> I could not bear this, and I made up my mind again to serve, but some one who was greater than the *Maharajah* of *Bharat'pur*. I joined *Lord Hardinge's* camp before *Firōz'pur*. *Mud'ki* had been fought, and *Sobraon* was about to be fought. There the treatment I received opened my eyes. I vowed I would never serve a *Native* again." He rose to be *Mir Munshi* of the *Simla Agency* when *Mr. Edwards* became *Superintendent* of the *Protected Hill States* there, and he looks back to that period as the best part of his life. When

<sup>1</sup> That is, excessive luck. It usually takes several men in full possession of their eyes to net a single quail.

Mr. Edwards in 1851 or 1852 went home on furlough, Raja Siva Prasad resigned, and on account of the old age of his mother, intended to live a private life in Banāras; but Mr. Tucker, the then Governor-General's Agent at Banāras, prevailed on him to accept the Mir Munshiship of that Agency, and afterwards obtained for him the post of Joint-Inspector in the Department of Public Instruction. Sir W. Muir made him a full Inspector, and after serving the Government for thirty years he retired on a well-earned pension, and is now living at Banāras. He has received many honours from Government, amongst which may be mentioned the hereditary title of Raja and the Companionship of the most exalted Star of India. The following extract from a letter written by him to the author will fitly conclude this notice:—"I have just written to a friend in England that if he ever has to name a man who at least claims to be contented, thankful, and happy, he can name Siva Prasad. I have one son and three grandsons \* \* \* My occupation now is culture of land and culture of mind."

The following is a list of Rājā Siva Prasad's vernacular works:—

No.	Names of Books.	Subject.	Remarks.
	<i>HINDI.</i>		
1	<i>Bar'n Mala</i> ...	Primer ... ..	With stories and engravings.
2	<i>Bal Bōdh</i> ...	Easy Reader ... ..	Originally written in English by Mr. W. Edwards.
3	<i>Bidyāghur</i> ...	An adoption of Chambers's Rudiments of Knowledge and a few pages of Introduction to Sciences.	With illustrations. Originally written for Mr. Edwards' schools in the hills. Its Ūrdū version is called <i>Huqaiqu-'l-mājadat</i> .
4	<i>Bama-man Rāhjan</i>	Some celebrated women of the East and West.	Taken from English and Baggāli books for Mr. H. C. Tucker. Its Ūrdū version is called <i>Hikayatu'l-Sallhat</i> .
5	<i>Hindī Byākaran</i> ...	Hindi Grammar ...	Its counterpart in Ūrdū is called <i>Sarf-ṣ-Nahw-l-Ūrda</i> (No. 19).

No.	Names of Books.	Subject.	Remarks.
<b>HINDI.</b>			
6	<i>Bhāgōl Hastāmalak, Part I. (Asla.)</i>	Geography ... ..	Compiled from no less than a hundred books of reference, with coloured maps. Its Ūrdū version is called <i>Jām-i-Jahān Numā</i> (No. 20).
7	<i>Chhōṭa Bhāgōl Hastāmalak.</i>	Abridgment .. of the <i>Bhāgōl Hastāmalak</i> (No. 6).	Its Ūrdū version is called <i>Chhōṭa Jām-i-Jahān Numā</i> .
8	<i>Itihās Timir Nāshak (in three parts).</i>	History of India from the earliest ages to the Queen's Proclamation, 1858.	In English, <i>History of Hindūstān</i> ; in Ūrdū, <i>Āina-i-Tarikh Numā</i> .
9	<i>Guṛ'ka ... ..</i>	Selections.	
10	<i>Manava Dharma-sār.</i>	Extracts from the Institutes of <i>Manu</i> .	With original Sanskrit.
11	<i>Ditto ... ..</i>	<i>Ditto ... ..</i>	With Sir William Jones's English translation.
12	<i>Sandford aur Merton ki kahāni.</i>	Hindi version of <i>Qissa-i-Sandford-o-Merton</i> (No. 25).	(In the Press.)
13	<i>Sikhō kā Uday Aet.</i>	Rise and fall of the Sikh nation.	Compiled from authentic and official records. Its Ūrdū version, <i>Sikhō kā Tula' aur Ghurāb</i> , is in the Press.
14	<i>Swayambōdh Ūrdū.</i>	Ūrdū Primer and Self-Instructor.	Out of print.
15	<i>Aggrēzi Achchharō kē sikh'nē ki Upāy.</i>	Roman characters ...	<i>Ditto</i> .
16	<i>Bachchō kē In'am.</i>	A little prize-book for children.	
17	<i>Raja Bhōj kē Sap'nā</i>	A story ... ..	Written for Mr. H. C. Tucker.
18	<i>Str Sigg'h kē Brit-tānt.</i>	Against infanticide ...	Written for Mr. W. Edwards. Out of print.
<b>URDU.</b>			
19	<i>Sarf-o-Nahw-i-Ūrdū</i>	Ūrdū Grammar.	
20	<i>Jām-i-Jahān Numā</i>	Geography.	
21	<i>Chhōṭa Jām-i-Jahān Numā.</i>	Abridgment of <i>Jām-i-Jahān Numā</i> (No. 20).	

No.	Names of Books.	Subject.	Remarks.
<b>URDU.</b>			
22	<i>Mazāmin ...</i>	Selections.	
23	<i>Kuchh Bayān ap'ni Zubān kā.</i>	A lecture on the vernaculars, delivered before the Banāras Institute.	
24	<i>Dil Bah'laṣ</i> (in three parts).	Miscellany ...	Written for Mr. H. C. Tucker.
25	<i>Qissa-i-Sandford-o-Merton.</i>	Translation, or rather adaptation, of Sandford and Merton.	Ditto.
26	<i>Dunnallan ...</i>	Beauties of Christianity, or life of a Methodist Christian gentleman. Abridged from Grace Kennedy.	Translated for Mr. H. C. Tucker. Out of print.
27	<i>Gulab aur Chamāli kā Qissa.</i>	Adaptation of the above.	
28	<i>Sachhi Bahāduri</i>	True heroism ...	Translated for Mr. H. C. Tucker.
29	<i>Miqra'atū'l-kahilīn.</i>	Life in earnest ...	Written for Mr. H. C. Tucker.
30	<i>Shahādat-i-Qurānī bar Kutub-i-Rabānī.</i>	Testimony borne by the Qurān to the Bible.	Written for a gentleman.
31	<i>Tārīkh-i-kālīsa ...</i>	History of the early church.	Ditto.
32	<i>Fārsī Sarf-o-Nahw.</i>	Persian Grammar in Ūrdū.	

**700.** लक्ष्मी नाथ ठाकुर, *Laohmi Nāth Thākur*, of Mithila. Fl. 1870 A.D.

A prolific and much-admired writer in the Bais'wāri dialect.

**701.** फतुरी लाल, *Phatūri (or Fatūri) Lal*, a Kāyasth, of Tir'hut. Fl. 1874 A.D.

The author of a very popular poetical account of the famine of 1873-74, entitled *Kabit' Akāl*, written in the Maithili dialect. See

J. A. S. B., extra No., 1881, p. 24 (*Maithil Chrestomathy*, by G. A. Grierson).

702. चन्द्र झा, *Chandr' Jha*. Alive in 1883.

A living poet of *Mithila* of considerable eminence. He attends the court of *Mahārāj Lachh'mishwar Singh Bahādur of Darbhanga*, and is author of a much-admired *Rāmāyan* in the Maithili dialect of Bihar.

703. जान साहिब, *Jan Sahib*. Died about 1883 A.D.

This is the poetical name of Mr. *John Christian*, the only European writer with whom I am acquainted whose vernacular poetry has made its way to the masses. He was a prolific writer of Christian hymns, which are known to all the singers of Tirhut, most of whom recite them without any idea of their original meaning. His most admired work is the *Mukti-Muktāvalī*, a metrical life of Christ.

704. अम्बिका दत्त बास, *Ambika Datt' Byas*, of *Banāras*. Alive in 1888 A.D.

A rising author. He has written several plays, which will be found mentioned in No. 706. His *Bhārat Saubhāgya* was written in honour of her Majesty's Jubilee. Amongst his other works may be mentioned *Madhumati*, a translation of the well-known Bangālī novelette of that name.

705. छोड़ू राम तिवारी, *Paṇḍit Chhōṭā Rām Tiwārī*, of *Banāras*. B. cir. 1840 A.D.; D. 1887 A.D.

This gentleman was for many years Professor of Sanskrit at Paṇḍit College, and it was the author's privilege to number him amongst his more intimate friends. His knowledge of the earlier vernacular poetry of his country was profound and accurate, and his reputation extended over a wide area. As a writer of his own language his fame rests on his *Rām Kathā*, of which, I believe, no authorised edition was ever published. It is admittedly a model of the very purest and best modern Hindi, free alike from vulgarisms and from pedantry. He kept the proofs of the work by him for several years, incessantly polishing

it and repolishing it, till the day of his death. So much was the work admired that there was a large sale of these proof-sheets, which achieved great popularity, and extracts from them have been given prominent situations in the many Readers and Anthologies which have been issued of late years.

He was son of *Debi Dayal Tripāṭhi*, and had two brothers—an elder, named *Sital Par'sād*, author of a play entitled *Jānaki Mangal*, the first Hindi play ever acted, and a younger, called *Gopi Nāth*, who was father of *Kālī Par'sād Tiwārī* (No. 739).

#### NOTE ON THE HINDĪ AND ON THE BIHARĪ DRAMA.

706. The Hindi drama is a plant of very recent growth. It is true that some of the earlier writers wrote what they called *nāṭaks*, for instance *Niwāj* (No. 198) wrote a *Sakuntalā*, and *Braj Bāsi Dās* (No. 369) and others translations of the *Prabodha Chandrōdaya*; but those were plays only in name, being without entrances and exits of the characters. Similarly, the *Deb Māyā Prapañch* of the celebrated poet *Deb* (No. 140), the *Prabhāwati* written for the *Mahārāj* of *Bansras*, and the *Ānand Raghunandan* written for *Mahārāj Biswanāth Singh* (No. 529) of *Riwā*, are wanting in the essentials of dramatic poetry.

The first Hindi play in which there are regular exits and entrances for the characters was the *Nahukh Nāṭak* of *Giridhar Dās (Gōpāl Chandr')* (No. 580), which deals with *Indra's* expulsion from his throne by *Nahuṣa* and his subsequent reinstatement. *Harishchandr'*, the son of the author, was seven years old at the time it was written, which was therefore the year 1857.

The next Hindi play in a really dramatic form was the *Sakuntalā* of *Rājā Lachhman Singh*, which has in later years been edited by *Mr. Pincott*. It was followed by *Harishchandra's* (No. 581) *Bidyā Sundar*, founded on the well-known *Bangālī* poem of that name, but happily free from its obscenities. The fourth was the *Taptā Sambaran* of *Srīnīśās Dās*, the fifth *Harishchandra's Bādikī Hinsā*, and the sixth *Tōṭā Rām's Ketō Kṛitānt*. These examples found many imitators.

The first Hindi play ever performed was the *Jānaki Mangal* of *Sital Par'sād Tiwārī*, elder brother of *Chhōṭā Rām Tiwārī* (No. 705).

<sup>1</sup> Partly abridged from *Harishchandra's 'Nāṭak'*, *Shri Harishchandra Kala*, p. 38.

This took place in the *Banāras* theatre in the Sambat year 1925 (1868 A.D.), and was very successful. It was followed by the *Ran Dhīr Prēm Mohini* of *Srinibas Dās* and the *Satya Harishchandr'* of *Harishohandr'* at *Allahābād* and *Kānh'pur*.

In *Bihār*, on the contrary, a dramatic tradition has existed for nearly five centuries. *Bidyāpatī Thākur* (1400 A.D.) (No. 17) was the author of two plays—the *Pārijāt Haran* and the *Rukmini Swayambar*. Manuscripts of these plays exist, I believe, to the present day, but I have never seen them. *Lāl Jhā* (No. 363) was author of the *Gāūrī Parinay*. At the beginning of the present century *Bhānu Nāth Jhā* (No. 641) wrote the *Prabhābatī Haran*. *Har'kh Nāth Jhā* (No. 642) is author of the *Ukhā Haran* or (in Sanskrit) *Uṣā Harāṇa*. All these poets were Maithil Brāhmans. It must be admitted that their works hardly come under the name of vernacular plays, as the characters speak in Sanskrit and in Prākrit, only the songs being in Maithili.

The following is a list of Hindi plays given by *Harishohandr'*, *i.e.*

Name of play.	Author.
<i>Nahukk Nāṭak</i>	... <i>Giridhar Dās.</i>
<i>Sakuntalā</i>	... <i>Lachhman Singh.</i>
<i>Mudrā Rāchhas</i>	... <i>Harishohandr'.</i>
<i>Satya Harishchandr'</i>	... <i>Ditto,</i>
<i>Bidyā Sundar</i>	... <i>Ditto.</i>
<i>Andhēr Nagarī</i>	... <i>Ditto.</i>
<i>Viśasya Viśamāṇṣadhām</i>	... <i>Ditto.</i>
<i>Satī Pratāp</i>	... <i>Ditto</i>
<i>Chandrābālī</i>	... <i>Ditto.</i>
<i>Madhurī</i>	... <i>Ditto.</i>
<i>Pākhaṇḍ Bīṛamban</i>	... <i>Ditto.</i>
<i>Nab Mallikā</i>	... <i>Ditto.</i>
<i>Durlabh Bandhu</i>	... <i>Ditto.</i>
<i>Prēm Jōgini</i>	... <i>Ditto.</i>
<i>Jāisā Kām Wāisā Parinām</i>	... <i>Ditto.</i>
<i>Karpūr Mañjarī</i>	... <i>Ditto.</i>
<i>Nīl Debi</i>	... <i>Ditto.</i>
<i>Bhārat Durdasā</i>	... <i>Ditto.</i>
<i>Bhārat Jananī</i>	... <i>Ditto.</i>
<i>Dhanañjay Bijay</i>	... <i>Ditto.</i>
<i>Bāndikī Hinsā</i>	... <i>Ditto.</i>
<i>Bārḥ Mūh Muhāsē, Lōg Chālē Tamāsē</i>	... <i>Gokul Chand.</i>

Name of play.	Author.
<i>Adbhut Charitr', or Grih Chandī</i>	... <i>Sri Matl.</i>
<i>Taptā Sambaran</i>	... <i>Srinibās Dās.</i>
<i>Ran Dhīr Prēm Mohini</i>	... <i>Ditto.</i>
<i>Ketō Kritānt</i>	... <i>Tōtā Rām.</i>
<i>Sajjād Sumbul</i>	... <i>Keshō Rām Bhaṭṭ.</i>
<i>Sham'shād Sāusan</i>	... <i>Ditto.</i>
<i>Jay Nar'singh ki</i>	... <i>Deoki Nandan Tiwari.</i>
<i>Hōlt Khagēs</i>	... <i>Ditto.</i>
<i>Chachchhu Dān</i>	... <i>Ditto.</i>
<i>Pad'māwati</i>	... <i>Bāl Krish'n Bhaṭṭ.</i>
<i>Saxmishṭhā</i>	... <i>Ditto.</i>
<i>Chandr' Sēn</i>	... <i>Ditto.</i>
<i>Sarōjini</i>	... <i>Ganēs Datt'.</i>
<i>Sarōjini</i>	... <i>Rādhā Charan Gosāl.</i>
<i>Mrichchhakaṭikā</i>	... <i>Gadā Dhar Bhaṭṭ.</i>
<i>Bārānganā Rahasya</i>	... <i>Bad'ri Nārāyan Chāudh'ri.</i>
<i>Bigyān Bibhākar</i>	... <i>Jānt Bihārī Lal.</i>
<i>Lalitā Nāṭikā</i>	... <i>Ambikā Datt' Byās.</i>
<i>Dēb Purukh Drishya</i>	... <i>Ditto.</i>
<i>Bēni Sanghār</i>	... <i>Ditto.</i>
<i>Gō Sanghāt</i>	... <i>Ditto.</i>
<i>Bhārat Sāubhāgya</i>	... <i>Ditto.</i>
<i>Jānaki Mangal</i>	... <i>Sital Par'sād Tiwari.</i>
<i>Dukkhini Bāla</i>	... <i>Rādhā Krish'n Dās.</i>
<i>Padmāwati</i>	... <i>Ditto.</i>
<i>Mahā Rās</i>	... <i>Mahārāj Kumār Kharag Lal Bahādur Mall.</i>
<i>Rām Līlā</i>	... <i>Dāmōdar Shāstrī.</i>
<i>Mrichchhakaṭikā</i>	... <i>Ditto.</i>
<i>Bāl Khel</i>	... <i>Ditto.</i>
<i>Rādhā Mādhav</i>	... <i>Ditto.</i>
<i>Wēnis kā Sāudāgar (Merchant of Venice)</i>	... <i>Balēswar Par'sād.</i>
<i>Mrichchhakaṭikā</i>	... <i>Ṭhākur Dayāl Singh.</i>
<i>Wēnis kā Sāudāgar</i>	... <i>Ditto.</i>

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#### ADDENDA TO CHAPTER XI.

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707. पद्म कवि, the poet and bard *Pañcham*, of *Qal'mau*, district *Ray Barāil*. B. (P FL.) 1867 A.D.

708. पद्म कवि, *Phal Chand*, a *Brāhman*, of *Bais'wara*. B. (P FL.) 1871 A.D.



Sib Singh gives two poets of this name; the second without date.

709. सुदरसन सिङ्ग, *Kumār Sudar'san Singh*, of *Chandapur*. (Cf. No. 693.) B. (P Fl.) 1873.

He has published a collection of his own poems.

710. मानिक चन्द, *Manik Chand* the *Kāyasth*, of district *Sitapur*. B. (P Fl.) 1873 A.D.

711. अनन्द सिङ्ग, *Anand Singh* alias *Dur'ga Singh*, of *Ahawanadi Koliya*, district *Sitapur*. Alive in 1883 A.D.

712. ईश्वरी परन्साद, विपाठी *Isvari Par'sad Tripathi*, of *Pir'nagar*, district *Sitapur*. Alive in 1883.

He has written a translation of the *Rāmāyana* of *Vālmiki* in the form of an epic poem in various metres under the name of the *Ram Bilas*.

713. उमर्राव सिङ्ग पँवार, the bard *Um'raw Singh*, of *Sād'pur*, district *Sitapur*. Alive in 1883.

714. गुर दीन राय बन्दीजन, the bard *Gur Din Ray*, of *Pāitsya*, district *Sitapur*. Alive in 1883.

He attended the court of *Rājā Ran Jit Singh Sah Jāg'ra* (No. 716), of *Jānagar*, district *Khiri*.

715. बल देव कवि चन्नी, the poet *Bal Deb Abasthi*, of *Dasapur*, district *Sitapur*. Alive in 1883.

Under the name of *Rājā Dal Thambhan Singh Gār Sawāiya*, of *Hathiya*, he wrote a work on lovers entitled *Sriṅgār Sudhākar*.

716. रन जीत सिङ्ग साह जाँगर, *Rājā Ran Jit Singh Sah Jāg'ra*, of *Jānagar*, district *Khiri*. Alive in 1883.

The author of a translation of the *Hriuaṅga*.

717. ठाकुर परन्साद त्रिवेदी, *Thakur Par'sad Tribedi*, of *Aligarh*, district *Khiri*. Alive in 1883.

718. हजारी लाल त्रिवेदी, *Hajari Lal Tribedi*, of *Aligarh*, district *Khiri*. Alive in 1883.

A quietistic and moral poet.

719. गङ्गा दयाल दूबे, *Ganga Dayal Duba*, of *Nis'gar*, district *Ray Barāñ*. Alive in 1883.

Said to be skilled in Sanskrit and the vernacular.

720. दयाल कवि, the poet and bard *Dayal*, of *Bāti*, district *Ray Barāñ*. Alive in 1883.

He is son of the poet *Bhān* (No. 611).

721. बिसनाथ, the bard *Biswanath*, of *Jikal*, district *Ray Barāñ*. Alive in 1883.

He praised one *Ran'jit Singh* (P No. 716). He is possibly the same as a *Biswanath Kabi* mentioned by *Sib Singh* as born 1844 A.D., who has written a number of poems on the manners and customs of the people of *Lakh'nau*.

722. ब्रिन्दावन, *Brindaban*, a *Brāhman*, of *Sem'rānta*, district *Ray Barāñ*. Alive in 1883.

P Rāg. No particulars. He is possibly the same as a *Brindaban Kabi* mentioned by *Sib Singh*.

723. लखिराम कवि, the poet and bard *Lachhiram*, of *Hol'pur*, district *Barābaghi*. Alive in 1883.

He wrote a treatise on lovers (see note to No. 87) under the name of *Sib Singh* (the author of the anthology), and called it *Sib Singh Sarāj*. Cf. No. 126.

724. सन्त बकसत, the bard *Sant Bak's*, of *Hol'pur*, district *Barābaghi*. Alive in 1883.

Cf. No. 126.

725. समर सिङ्ग, *Samar Singh*, a *Chhattri*, of *Har'ha*, district *Barābaghi*. Alive in 1883.

The author of a *Ramayan*.

**726.** सिध परमेश्वर कवि, the poet *Sib Par'sann*, a Śāk'dwīpi Brāhman, of *Rām'nagar*, district *Barābaghi*. Alive in 1883.

**727.** सीता राम दास, *Sitā Rām Das*, a Baniyā, of *Strāpur*, district *Barābaghi*. Alive in 1883.

**728.** गुनाकर त्रिपाठी, *Gunakar Tripathi*, of *Kantha*, district *Unāo*. Alive in 1883.

He writes in Sanskrit and in the vernacular. His family is famed for its knowledge of astronomy.

**729.** सुख राम, *Sukh Rām*, a Brāhman, of *Chāuhattari*, district *Unāo*. Alive in 1883.

He is possibly the same as a *Sukh Rām Kabi* mentioned by *Sib Singh* as B. (P Fl.) 1844 A.D. and as an erotic poet.

**730.** देवी दीन, the bard *Devi Din*, of *Bil'grām*, district *Har'dol*. Alive in 1883.

His best works are a *Nakh'sikh* (see note to No. 87) and the *Ras-darpan*.

**731.** माता दीन सुकच, *Mata Din Sukal*, of *Aj'gara*, district *Par'tap'garh*. Alive in 1883.

He attends the court of *Rājā Ajit Singh*, of *Par'tap'garh*. Some verses by him, entitled *Gyan Dohabali*, will be found in the *Bhākha Sar* of *Sahib Prasad Singh*.

**732.** कन्देया बाल्य, *Kandhya Bakhsh* the Bāis, of *Bais'wara* (Aūdhi). Alive in 1883.

His best work is in the quietistic style.

**733.** गिरि धारी माठ, *Giri Dhari Bhat*, of *Maq Ranipura*, in district *Jhansi*, *Bundāl'khaṇḍ*. Alive in 1883.

**734.** जबरेश, the bard *Jab'res*, of *Bundāl'khaṇḍ*. Alive in 1883.

**735.** रण घोर सिंह, *Rājā Rān Dhr Singh*, *Sir'māur*, of *Sigg'ra Mau*. Alive in 1883.

Besides being a patron of poets, he is author of the *Kabya Ratnākar* (written 1840 A.D.) and the *Bhākhan Kāmudī* (written 1860 A.D.). There are many towns of the name of *Mau* in India, but I have been unable to identify that named as above by *Sib Singh*.

**736.** सिध दीन, *Paṇḍit Sib Din* alias *Raghu Nath*, a Brāhman, of *Rasūl-abad*. Alive in 1883.

The author of the *Bhābamahimna* and other works. Possibly the same as a *Sib Din Kabi* mentioned by *Sib Singh* without particulars. There are several towns of the name of *Rasūlābād* in India. I do not know which is the one above referred to.

**737.** राम नारायण, *Rām Narāyan*, a Ksyasth. Alive in 1883.

An erotic poet. He is *Munshī to Mahārāj Man Singh* (No. 599).

**738.** अम्बिका परमेश्वर, *Ambika Parsād*. Alive in 1883 A.D.

He belongs to the *Shāhabād* district, and is the author of numerous songs in the *Bhoj'pūri* dialect, which are not of great merit, but are valuable as samples of the author's mother tongue. A number are given in Part II of *Seven Grammars of the Bihār Dialects*.

**739.** काली परमेश्वर तिवारी, *Kālī Parsād Tiwari*, of *Banāras*. Alive in 1883.

This gentleman is Head *Paṇḍit* of the *Jhāṅganj* City School, in *Paṭna*. He is the author of several school-books, and of a *Bhākha Rāmāyan*, in mixed Hindi prose and verse, in

a simple style, which is much admired. He is nephew of Paṇḍit *Chhoṭa Ram Tiwari* (No. 705).

740. बिहारी चाब चौदे *Bihari Lal Chāḁbs*, Assistant Professor of Sanskrit at Paṭna College. Alive in 1888.

This gentleman, besides writing a large number of useful school-books, is author of a useful work on rhetoric entitled *Bihari Tul'ai Bhāḁhan Bōdh*. He is also editing a good edition of the *Sat Sai* of *Tul'ai Das* (No. 128) in the *Bibliotheca Indica*.

## CHAPTER XII.

## MISCELLANEOUS.

THE following chapter contains the names of a number of minor poets, whose dates I have not been able to fix.

I.—Poets mentioned in the *Kabi-mala* of Tul'si (No. 153), and therefore earlier than 1655 A.D.

- |   |  |
|---|--|
| 741. सङ्ग कवि, the poet <i>Saghh</i> .        | 745. श्री कर कवि, the poet <i>Sri Kar</i> .  |
| 742. साहब कवि, the poet <i>Sahab</i> .        | 746. श्री हठ कवि, the poet <i>Sri Hath</i> . |
| 743. सिद्ध कवि, the poet <i>Siddh</i> .       |  |
| 744. सुबुद्धि कवि, the poet <i>Subuddhi</i> . |  |

II.—Poets mentioned in the *Hajara* of Kalidas Tribedi (No. 159), and therefore earlier than 1718 A.D.

- |   |  |
|---|--|
| 747. जसन्वन्त कवि, the poet <i>Jas'want</i> the younger.  | 750. दिवा राम कवि, the poet <i>Dila Ram</i> .  |
| 748. तोखी कवि, the poet <i>Tikhj</i> .<br>If I understand Sib Singh aright, poems by him are included in Haj. | 751. राम रूप कवि, the poet <i>Ram Rup</i> .<br>I have collected several songs by him in Mithilā. |
| 749. तेही कवि, the poet <i>Tehi</i> .<br>If I understand Sib Singh aright, poems by him are included in Haj.  | 752. लोधी कवि, the poet <i>Lodhē</i> .   |

III.—Poets mentioned in the *Kabya-nir'nay* of Bhikhari Das (No. 844), and therefore earlier than 1723 A.D.

- |   |   |
|---|---|
| 753. लोक नाथ कवि, the poet <i>Lok Nath</i> .<br>Also in <i>Rāg</i> .  | There is something wrong about these dates. The latter is probably the correct one.   |
| 754. सुखाम नबी, <i>Sayyad Gulam Nabl</i> alias the poet <i>Ras Lin</i> , of <i>Bil'gram</i> , district <i>Har'dōl</i> .<br>Besides being learned in Arabic and Persian, he was also a master of the vernacular. He wrote a <i>nakk'sikk</i> called <i>Ang Dar'pan</i> (dated 1637 A.D.), and a treatise on rhetoric, entitled <i>Ras Par'bōdh</i> (dated 1741 A.D.) | 755. बलि कवि, the poet <i>Bali</i> .<br>An erotic poet.   |
|   | 756. रहीम कवि, the poet <i>Rahim</i> .<br>He is distinct from 'Abdu'r <i>Rahim Khan'khāna</i> (No. 108). It is difficult to distinguish between the works of this poet and those of his illustrious namesake. |

IV.—Poets mentioned by the poet Sudan (No. 367), and therefore earlier than 1753 A.D.

757. हनेरी कवि, the poet *Sanshi*.

758. विव दास कवि, the poet *Sib Das*.

Garcin de Tassy (I, 474) mentions an author of this name who came from *Jampur*, to whom we owe the *Sib Chāmpā*, a work quoted by Ward in his *History of the Hindus* (II, 481). He was also author of a book the name of which Garcin de Tassy gives as *Pāthi lok ahat ras jagat*, which he confesses he does not understand.

759. हुनेर सिङ्घ साहेबजादा, Prince *Sumārā Singh*.  
Also in Sun.

760. सराज कवि, the poet *Saraf*.

761. हरि कवि, the poet *Harf*.

The author of a commentary on the *Bhākha Bhakhan* (No. 377), entitled *Chamathar Chandrika*, and of a metrical commentary on the *Kabi-priya* (No. 134) entitled *Kabi-priyabharan*. He also translated the *Amara Kōṣa* (P Rāg. cf. Nos. 170, 567, 589) into the vernacular.

762. वित्त राम कवि, the poet *Hit Ram*.

V.—Poets mentioned in the *Rag-Sagarodbhab Rag-Kalpadrum* of Krishnanand Byas Deb (No. 638), and therefore earlier than 1843 A.D.<sup>1</sup>

763. हबीबे कवि, the poet *Chhabila*, of *Braj*.

764. जगन्नाथ दास, *Jagnnāth Das*.

He is possibly the same as one *Jagannāth Kabi* the elder, mentioned by *Sib Singh*. Cf. No. 601.

765. जग राज कवि, the poet *Jug Raj*.

Said to be the author of some tasteful poems.

766. बोंबे दास, *Dhōdhs Das*, of *Braj*.

767. नाम देव, *Nam Deb*.

Poems by him are also included in the *Sikh Granth* (see Nos. 22, 169).

768. बलि राम दास, *Ball Ram Das*, of *Braj*.

Also *Sring*. Possibly the same as a *Ball Ram* quoted by Garcin de

Tassy (I, 106) from Mack. (II, 108) as author of the *Chit Bilas*, a treatise on the creation of the world, in which are described the objects and end of human existence, the formation of gross and ethereal bodies, and the means of acquiring salvation.

769. बिसयन दास, *Bish'n Das*.

Also the name of the author of a number of emblematic *dōhās*.

770. भगवान हित राम दास, *Bhag'wan Hit Ram Ray*.

771. मन निधि कवि, the poet *Man Nidhi*.

772. मनि कण्ठ कवि, the poet *Mani Kanth*.

773. मुरारि दास, *Murari Das*, of *Braj*.

774. रसिक दास, *Rasik Das*, of *Braj*.

<sup>1</sup> See also many other names mentioned in the preface of the same work extracted out in No. 638.

775. राम राय, *Ram Ray*, the  
Rāṭhaur.

776. लखन दास कवि, the poet  
*Lachhhan Das*.

I have found a poem in the Braj  
dialect, and bearing his name, in  
Mithilā.

He was son of Rājā Khēm Pal  
the Rāṭhaur.

777. लक्ष्मण सरन दास, *Lachhu-  
man Saran Das*.

778. सगुन दास कवि, the poet  
*Sagun Das*.

779. श्याम मनोहर कवि, the  
poet *Syām Manohar*.

VI.—Poet mentioned in the Ras Chandroday of Thakur Par'sad  
(No. 570), and therefore earlier than 1863 A.D.

780. कालिका कवि, the poet and bard *Kalika*, of *Banāras*. Alive in 1883.  
Also in Sun.

VII.—Poets mentioned in the Dig-bijai Bhukhan of Gokul Par'sad  
(No. 694), and therefore earlier than 1868 A.D.

781. खान कवि, the poet *Khan*.

782. धुरन्धर कवि, the poet  
*Dhurandhar*.

Also Srigg.

783. नायक कवि, the poet  
*Nayak*.

Also Srigg.

VIII.—Poets mentioned in the Sundari Tilak of Harishchandr'  
(No. 581), and therefore earlier than 1869 A.D.

784. आशोमन कवि, the poet  
*Ālman*.

785. कवि राम, *Kabi Ram alias  
Ram Nath*, the *Kāyasth*.

Sib Singh gives two poets of  
this name. One he puts down as  
alive in 1883, and the other as born  
in 1841. Probably they are the same.

786. तुलसी जी सोमा जी,  
*Tul'si Sri Ōjha Ji*, of *Jōdh'pur (Mar'war)*.

He is said to be an elegant erotic  
poet.

787. दया निधि, *Daya Nidhi*,  
a *Brāhman*, of *Pāṭ'na*.

Possibly the same as a *Daya  
Nidhi Kabi* mentioned by Sib Singh,  
also without date. Cf. No. 365.

788. नजीब खान, *Najib Khan  
alias* the poet *Rasiyā*, councillor of  
the *Mahārāj* of *Paṭiyāla*.

789. नब निधि कवि, the poet  
*Nab Nidhi*.

790. नबीन कवि, the poet  
*Nabin*.

An erotic poet.

791. नरेश कवि, the poet  
*Narēs*.

It appears from a reference in one  
of his detached poems that he was  
the author of a treatise on lovers (see  
note to No. 87).

792. पारस कवि, the poet  
*Paras*.

793. महाराज कवि, the poet  
*Mah'raj*.

Also Srigg.

794. रिखी नाथ कवि, the poet  
*Rikhi Nath*.

Also Srigg. An erotic poet.

795. सेखर कवि, the poet  
*Sekhhar*.

An erotic poet.

796. हनुमान कवि, the poet  
and bard *Hanumān*, of *Banāras*.

IX.—Poets mentioned in the *Kabya Sangrah* of Mahes Datt' (No. 696), and therefore earlier than 1875 A.D.

797. त्रिपा राम, *Kripa Rām*, the Brāhman, of *Narānapur*, district *Uda*.

He translated the whole *Bhāgavata Purāna* into simple language in *dōhās* and *chāpāis*. Cf. No. 323.

He is probably the same as a *Kripā Rām Kabi* (date unknown) who was the author of a poem in the *Champū* style, entitled *Mādhav Sulōchana*, and

as another *Kripā Rām Kabi* (date also unknown), author of an erotic poem in the *dōhā* metre, entitled *Hit Tarangini*.

798. नवल दास, *Nawal Das*, the Chhattri, of *Gar Gāw*, district *Barābāgnī*.

He is the author of a work entitled *Gyan Sarōbar*. His date is (certainly incorrectly) put by Sib Singh at Sambat 1316 (A.D. 1259).

X.—Miscellaneous poets whose dates I have been unable to fix. Collected from various sources, principally the *Sib Singh Saroj*.

799. अमरजी कवि, the poet *Amar Jī*, of *Rāj'putāna*.

According to Sib Singh he is mentioned by Tod in his *Rājasthān*, but I have been unable to find the place.

800. कल्याण सिङ्ग मह, *Kalyān Singh Bhāṭṭ*.

801. काशी चरण बाजपेयी, *Kāśī Charan Baj'pēyī*, of *Bīgah'pur*, district *Unāo*.

Said to have been a skilled poet.

802. काशी दीन कवि, the poet *Kāśī Dīn*.

He translated poems in honour of *Durgā*.

803. कुञ्ज गोपी, *Kuñj Gōpī*, the *Gāṇī* Brāhman, of *Jānpur*.

An erotic writer.

804. केशवर राम कवि, the poet *Kēs'war Rām*.

Author of a work entitled *Bhramar-gīt*, or songs of a bee, which however, according to *Garcin de Tassy* (I, 302), was written by *Krish'n Das*, No. 806.

805. त्रिपाठ कवि, the poet *Kripāl*.

An erotic writer.

806. क्रिष्ण दास, *Krish'n Das*.

Author of a commentary on the *Bhakt Māta* (see No. 51). See *Garcin de Tassy*, I, 302. *Garcin de Tassy* makes him also possibly the author of a *Bhramar-gīt* (see No. 804), and of a religious treatise entitled *Prām Sattwa Nirūp*.

807. खान मुहन्तान कवि, the poet *Khān Mu'tān*.

808. खुसाब पाठक, *Khusal Pāṭhak*, of *Rāj Barāli*.

He wrote on lovers (see note to No. 87).

809. खड चन्द कवि, the poet *Khāḍ Chand*, of *Mar'war*.

He composed a poem in honour of *Bājā Gambhīr Sāhī*, of *Idar*.

810. खेतख कवि, the poet *Khētāl*.

He wrote on lovers (see note to No. 87).

811. गङ्गा धर कवि, the poet *Gangā Dhar*.

He has written a commentary on the *Sat Sal* of *Biharī* (No. 196) in the *kuṇḍaliya* and *dōhā* metres, named the *Up'sat'sāliya*.

812. गज सिङ्घ, *Gaj Singh*.

The author of the *Gaj Singh Bllas*.  
(*Cf.*, however, No. 190.)

813. गीध कवि, the poet *Gidh*.

Some detached *śhappās* and *dōhās* by him are extant.

814. गुमानो कवि, the poet *Gumani*, of *Paṭṇā*.

He wrote a number of verses, which are in every one's mouth in *Bihār*. The first three lines are in *Sanskrit*, and the fourth of each is a *Hindī* proverb. Specimens have been published in the *Indian Antiquary*. An example is

यावद्रामः रक्षधारी  
नायातीह मखंधारी  
तावत्तस्य देया नारी  
स्यो भोजे स्यो कम्बल भारी

(*Mandōdari* addresses *Rāvaṇa*).  
(*Sanskrit*) Before *Rāma* come armed here to fight with thee, do thou return his wife to him, for (*Hindī proverb*) 'The longer a blanket moisteneth (in the dew), the heavier it is.'

815. गुलाम राम कवि, the poet *Gulam Ram*.

His poems are said to be good.

816. गुलामी कवि, the poet *Gulamī*.

His poems are said to be good.

817. गोसौरी कवि, the poet *Gosāi*, of *Rāj'putāna*.

His occasional *dōhās* and those on morals are excellent.

818. गोपाल राय कवि, the poet *Gopal Ray*.

He wrote some verses in praise of *Narēndr' Lal Sakī* and *'Adil Khan*.

819. गोपाल सिङ्घ, *Gopal Singh*, of *Braj*.

He wrote the *Tul'si Sabdarth Parkas*. In it he describes the *Ashṭa Chhap* (see No. 35).

820. गोविन्द राम, the bard *Gobind Ram*, of *Rāj'putāna*.

He was author of a work entitled the *Harawati*, which is a history of the *Hārā* family (*cf.* *Tod's Rājāsthān*, II, 454; *Calc. ed.* ii, 499).

821. घासी मद्द, *Ghasi Bhatt*.

822. चक्र पानि, *Chakr' Pani*. A *Māthil* poet (see *J. A. S. B.*, vol. LIII, p. 91).

823. चतुरभुज, *Chatur'bhuj*. A *Māthil* poet (see *J. A. S. B.*, vol. LIII, p. 87).

824. चौखे कवि, the poet *Chokha*.

*Sib Singh* says that his poems are clever (शोखी).

825. छत्तन कवि, the poet *Chhattan*.

826. जगन्नेस कवि, the poet *Jag'nēs*.

827. जनारदन मद्द, *Janār'dan Bhatt*.

He wrote a treatise on medicine entitled *Bādya Ratan*.

828. जयानन्द, *Jayānand*.

He was a *Māthil* poet, a *Karan Kāyasth* by caste (see *J. A. S. B.*, vol. LIII, p. 86).

829. जुगल परन्साद चौबे, *Jugal Par'sad Chāūba*.

He has written a good *Dohabān*.

830. जै क्रिष्ण कवि, the poet *Jai Krish'n*.

He was son of the poet *Bhawāni Das*. *Cf.* No. 683. He wrote a treatise on prosody entitled *Chhand Sar*.

831. जै सिङ्घ कवि, the poet *Jai Singh*.

An erotic writer.



832. डहकन कवि, the poet  
*Tah'kan, of the Pakjab.*

He has translated the episode of the Sacrifices of the Pāṇḍavas (*Paṇḍavāḥ kṣ yajña*) from Sanskrit into the vernacular.

833. डाकुर राम कवि, the poet  
*Thakur Ram.*

A quietistic poet.

834. दाध, *Dadh*, an agricultural poet (see Ghāgh (No. 217) and cf. *Bihār Peasant Life*).

835. डहकन कवि, the poet  
*Dhakan.*

836. दया देव कवि, the poet  
*Daya Deb.*  
Sriṅg.

837. दान कवि, the poet *Dan.*  
An erotic poet.

838. दिखीप कवि, the poet  
*Dilp.*

839. देव नाथ कवि, the poet  
*Deb Nath.*

840. देव मनि कवि, the poet  
*Deb Mani.*

He wrote a commentary in the vernacular to the first 16 *adhyaayas* of *Chāṇakya's Rājantī* (Rāg. Cf. Nos. 574 and 919).

841. देवी कवि, the poet *Devi.*  
An erotic poet. Probably the same as one of the many other poets whose names commence with *Devi*.

842. देवी दत्त कवि, the poet  
*Devi Datt'.*

A writer of quietistic and occasional pieces.

843. देवी सिङ्घ कवि, the poet  
*Devi Singh.*  
Sriṅg.

844. द्विज नन्द कवि, the poet  
*Dwij Nand.*

845. नजामो, *Najami.*

I know nothing about this poet, except one short poem in praise of Sib, bearing his name, in the Bais'wari dialect, which I collected orally in Mithilā.

846. नन्द राम कवि, the poet  
*Nand Ram.*

A quietistic poet.

847. नन्दीपति, *Nandipati.*  
A Mēthil poet. See J. A. S. B., vol. LIII, p. 79.

848. नबी कवि, the poet *Nabi.*  
Sriṅg. The author of an excellent *Nakh'sikh* (see note to No. 87).

849. नवल किशोर कवि, the poet  
*Nawal Kishor.*

No particulars. He is possibly the same as one of the other poets whose name commences with *Nawal*, and as a poet mentioned by Sib Singh, without date, as *Nawal Kabi*.

850. नाथ, *Nath.*  
Sriṅg. Many poets, such as *Kaal Nath* (No. 139), *Uday Nath* (No. 334), *Sib Nath* (No. 632), &c., often call themselves, as *nom de guerre*, simply *Nāth*, which has given rise to great confusion. Cf. Nos. 68, 147, 162, 440, 632.

851. नेही कवि, the poet *Nahi.*

852. जैन कवि, the poet *Jain.*

853. पखाने कवि, the poet  
*Pakhānā.*

854. परन्धान केशव राय कवि,  
the poet *Par'dhān Kēśab Rāy.*

He wrote a treatise on veterinary surgery entitled *Sālikhōtr'* (Rāg). He is possibly the same as a *Par'dhān Kabi* mentioned by Sib Singh, without date or particulars.

855. परन्मल, *Par'mall.*  
He was son of *Saghar*, and was author of a Jān work entitled *Sripāl Charitr'*. See *Garcin de Tassy*, I, 401. Cf. id. I, 520.

856. पुराण कवि, the poet *Purān.*
857. पुष्कर कवि, the poet *Pushkar.*  
The author of a work on composition (साहित्य) entitled *Ras-ratan.*
858. पुराण चन्द जूष, *Parān Chand Jūsh.*  
He wrote a work entitled the *Rām-rahasya Rāmāyan.*
859. प्रेम केसर दास, *Prēm Keswar Das.*  
Author of a translation into the vernacular of the 12th book of the *Bhāgavata Purāna.* The India Office Library is said by Garcin de Tassy (I, 404) to possess a copy.
860. धेरान कवि, the poet *Phēran.*
861. बकसी कवि, the poet *Bak'sī.*  
Possibly the same as a *Bak'sū* mentioned in the preface to *Rāg.*
862. बाजराज कवि, the poet *Baj'raj.*
863. बदन कवि, the poet *Badan.*
864. बन्दी धर मिसर, *Bansī Dhar Misar, of Sandliā.*  
A quietistic poet.
865. बरग राय, *Bar'g Ray.*  
Author of a work entitled *Gōpa-chalakhā,* or *History of Gwāliyar.* See Garcin de Tassy, I, 618.
866. बाबू मह कवि, the poet *Babū Bhatt.*
867. बिदुष कवि, the poet *Bidukh.*  
A poet who dealt with the sports of *Kṛiṣṇa.*
868. बिन्दा दत्त कवि, the poet *Bindā Datt.*  
An erotic poet.
869. बिसम्बर कवि, the poet *Bisambhar or Biswambar.*  
An erotic poet.

870. बिसैर कवि, -the poet *Bisēar.*
871. बुद्ध सेन कवि, the poet *Buddh Sēn.*
872. बुध सिंह, *Budh Singh, the Pakhjabī.*  
Author of an elegant translation into the vernacular of the story of *Mādhavānala* or *Mādhonāl.* (Cf. Nos. 216, 629.)
873. बुलाकी दास, *Bulakī Das.*  
A prolific writer of *ghāṭōs* or songs peculiar to the month of *Chāit* in the *Bhoj'pūri* dialect. See *Some Bhoj'pūri Folk-songs,* J. R. A. S., vol. xviii.
874. बेनी माधव मह, *Bēnī Mādhav Bhatt.*
875. बैन कवि, the poet *Bān.*
876. बोधी राम कवि, the poet *Bodhī Ram.*
877. ब्रज मोहन कवि, the poet *Braj Mohan.*  
An erotic poet.
878. ब्रजेश कवि, the poet *Brajēs, of Bundel'khāṇḍ.*
879. ब्रिन्द कवि, the poet *Brind.*
880. भगवान दास निरञ्जनी, *Bhag'wān Das, Nirāñjanī.*  
He translated the *Bhartṛihari Ṣatakā* into the vernacular under the name of *Bhṛityaharī Ṣat.*
881. मझन, *Bhañjan.*  
A Māthil poet. See J. A. S. B., vol. LIII, p. 90.
882. मझूर, *Bhaḍḍar,* an agricultural poet. See *Ghagh* (No. 217) and cf. *Bihār Peasant Life.*  
He was by tradition a noted astrologer, and is said to have belonged to the *Shāhābād* district. Many folk-tales are current concerning him.
883. भोला नाथ, *Bhola Nath,* a *Brāhman,* of *Kandūj.*

He wrote a metrical version of the *Bṛatī Paśhlī* (Rāg.).

884. मङ्गल कवि, the poet *Maggad*.

885. मनसा राम कवि, the poet *Man'sā Rām*.

Sriṅg. A writer on lovers (see note to No. 87). He is possibly the same as a *Man'sā Kavi* mentioned by Sib Singh as a great master of alliteration.

886. मनो राय कवि, the poet *Manī Rāy*.

An erotic poet.

887. मन्थ कवि, the poet *Manya*.  
An erotic poet.

888. मनोहर दास निरञ्जनी, *Manōhar Dās, Nirāñjanī*.

The author of a Vedantic work entitled *Gyaṇ-chūran Bachanikā*.

889. महःताव कवि, the poet *Mah'tāv*.

The author of an admired *Nakh'sikh* (see note to No. 87).

890. महिपति, *Mahipati*.

A Māthil poet. See J. A. S. B., vol. LIII, p. 84.

891. मानिक दास कवि, the poet *Manik Dās*, of *Mathurā*.

The author of a work entitled *Manik-bōdh*, treating of Kṛiṣṇa's sports.

892. मीरन कवि, the poet *Miran*.

Sriṅg. The author of an admired *Nakh'sikh* (see note to No. 87).

893. मुनि दास कवि, the poet *Muni Lal*.

894. मुसाहिब, *Musahib, Rājā* of *Bijaur*.

He wrote commentaries on the *Binay Pattrikā* (see No. 128) and on the *Ras Rāj* (see No. 146).

895. मून, *Mūn*, the *Asōthar*, a *Brāhman*, of *Ghazipur*.

The author of many works. Amongst them the *Rām Rāvan kā Juddh* may be mentioned.

896. रघु राम, *Raghu Rām*, the *Guj'rāti*, of *Ah'madābad*.

The author of a play entitled *Madhab Bilas* (P Rāg. Cf. No. 639).

897. रघु दास कवि, the poet *Raghu Lal*.

An erotic poet.

898. रज्जव कवि, the poet *Rajjāv*.

Sriṅg. An esteemed author of *dōhās*.

899. रतन पास कवि, the poet *Ratan Pāl*.

The author of various *dōhās* on morals.

900. रामापति, the poet *Rāmāpati*.

P Sriṅg. A Māthil poet. See J. A. S. B., vol. LIII, p. 83.

901. रस पुञ्ज दास, *Ras Puñj Dās*, the *Dādū Panthī*.

The author of two good works on prosody, entitled *Prastār Prabhākar* and *Brittīya Binōd*.

902. राम चरण, *Rām Charan*, a *Brāhman* of *Ganēs'pur*, district *Barābaghī*.

The author of a Sanskrit work entitled *Kāyastha-kula Bhāshara*, and of a vernacular work entitled *Kāyasth-dhar'm Dar'pan*.

903. राम दत्त कवि, the poet *Rām Datt'*.

904. राम दया कवि, the poet *Rām Dayā*.

The author of a work entitled *Rāg Mala* (Rāg.). Cf. No. 400.

905. राम देव सिङ्घ, *Rām Dēv Singh*, a *Chhattri* of the *Solar* race, of *Khaṇḍasā*.

906. राम नाथ मिसर, *Rām Nath Misar*, of *Āzam'garh*.

907. राम बख्श, *Rām Baksh*  
*alias Rām Kabl.*

He attended the court of the Rānā of *Sir'māūr*. He is the author of a treatise on vernacular composition (वाचिहृत) and of a commentary to the *Sat Sat* of *Bihārī Lal* (No. 196).

908. राम शाह कवि, the poet  
*Rām Lal.*

909. राम सेख कवि, the poet  
*Rām Sekh*, a *Brāhman*.

The author of a play entitled *Nritya Raghav Milan*.

910. राम सेवक कवि, the poet  
*Rām Sebak.*

The author of a work entitled *Dhyān Chintāmani*.

911. रामा कान्त, *Rāmā Kant.*

I have collected songs in the Braj dialect in *Mithilā*, purporting to be by this poet.

912. राय चन्द कवि, the poet  
*Ray Chand*, of *Nagar*, in *Guj'rat*.

According to *Sib Singh* he attends the dar'bar of *Rājā Dal Chand*, *Jagat Seth* in *Murshidābād*, and is the author of two displays of learning, entitled (1) *Git'gobindādarshan* (a translation of the *Gita Gōvinda*) and (2) *Lilāvati* (*Rāg*). There was a *Rājā Dal Chand* of *Murshidābād* who was great-grandfather of *Rājā Śiva Prasād* (No. 699, *q.v.*), who may possibly be the person referred to by *Sib Singh*.

913. राय जू कवि, the poet  
*Ray Jū.*

An erotic poet. Possibly the same as a *Rāy Kabl* mentioned by *Sib Singh*, also as an erotic poet.

914. लक्ष्मण कवि, the poet  
*Lachhuman.*

He wrote a *Salihōtr'*, or treatise on veterinary surgery.

915. लक्ष्मण सिङ्घ, *Lachhuman*  
*Siggh.*

An erotic poet.

916. लक्ष्मी कवि, the poet  
*Lachhmi.*

*Sib* says he is mentioned by *Saran* (P)

917. ललित राम कवि, the poet  
*Lalit Rām.*

918. लाजब कवि, the poet  
*Lajab.*

919. शाह कवि, the poet *Lal.*

He translated *Chāṇakya's Rājantī* (*Rāg*) into the vernacular. Cf. Nos. 525, 574, and 840.

920. शाह चन्द कवि, the poet  
*Lal Chand.*

The author of emblematic *kaṭittas* and *kuṇḍallyās*.

921. लोक मनि कवि, the poet  
*Lok Mani.*

*Sib Singh* says that he is mentioned by *Saran* (P)

922. लोने कवि, the poet and  
bard *Lōne*, of *Bundel'khaṇḍ*.

An erotic poet.

923. वज्रहन्, *Waz'han.*

A quietistic Vedantic author of *dōhās*.

924. वहाब, *Wahab.*

The author of a well-known *Bārā Māsā*, or song descriptive of the 12 months.

925. वाहिद कवि, the poet  
*Wahid.*

An erotic poet.

926. सतु जीत सिङ्घ, *Rājā Satru*  
*Jit Singh*, the *Bundelā* of *Datiyā*, in  
*Bundel'khaṇḍ*.

The author of a treatise on rhetoric, &c., under cover of a commentary to the *Ras Rāj* (No. 146).

927. सबल श्याम कवि, the poet  
*Sabal Shyam.*

928. कञ्जु नाथ मिशर, *Sambhu Nath Misar*, of *Muradabad*, district *Unao*.

929. कञ्जु परासदा कवि, the poet *Sambhu Par'sad*.

An erotic poet.

930. सरस राम, *Saras Ram*.

A Māthil poet, who attended the court of a King *Sundar*. See J. A. S. B., vol. LIII, p. 87. Possibly this King was the *Raja Sundar Thakur of Tir'hut*, who came to the throne 1641 A.D. and died 1666 A.D.

931. सखिनाथ कवि, the poet *Saxi Nath*.

Sring. An erotic poet.

932. सिव राज, *Sib Raj* of *Jāpur*.

? Sring. A writer of whom *Garcin de Tassy* (I, 476) speaks as follows:— "We owe to him a work entitled *Ratan-māla*, quoted by *Ward* in his *History of the Hindūs*, II, 481. I do not know if it is the same work which *Mr. Wilson* has made use of for his dictionary. This last is a list of the names of vegetable and mineral drugs in Sanskrit and Hindi. We owe to the same author the *Sib-Sagar*, a work also cited by *Ward*." The author is also mentioned in the *Sib Singh Sarāj*.

933. सुजान कवि, the poet *Sujan*.

An erotic poet.

934. सुन्दर कवि, the poet and bard *Sundar*, of *As'ni*, district *Fatih'pur*.

The author of a work entitled *Ras Par'bōdh*.

935. सुखनान कवि, the poet *Sul'tan*.

An erotic poet.

936. सोम कवि, the poet *Soh*.  
An erotic poet.

937. सोम नाथ कवि, the poet *Soh Nath*.

938. हनुमन्त कवि, the poet *Hanumant*.

He attended the court of *Raja Bhanu Par'tap Singh*.

939. हर चरन दास कवि, the poet *Har Charan Das*.

The author of a good work on vernacular composition (वाचिन्म) entitled *Brihat Kabi-ballabh*.

940. हर जीवन कवि, the poet *Har Jiban*.

941. हर दयाल कवि, the poet *Har Dayal*.

An erotic poet.

942. हरि चन्द कवि, the poet *Hari Chand*, of *Barsana*, in *Braj*.

The author of a prosody entitled *Chhand Swarūpinī*.

943. हरि देव कवि, the poet *Hari Deb*, a *Baniyā*, of *Brindāban*, in *Braj*.

The author of a prosody entitled *Chhand Payōnidhi*.

944. हरि बल्लभ कवि, the poet *Hari Ballabh*.

A quietistic poet.

945. हरि भाद्र कवि, the poet *Hari Bhānd*.

The author of a treatise on vernacular composition (वाचिन्म) entitled *Narind Bhākhan*.

946. हरि लाल कवि, the poet *Hari Lal*.

Sring. Possibly the same as another *Hari Lal Kabi*, also mentioned by *Sib Singh* without date, as an erotic poet.

947. हित मन्द कवि, the poet *Hit Nand*.

Possibly the same as a *Hit Ānand* mentioned in the preface to Rāg.

948. हीरा लाल कवि, the poet *Hira Lal*.

An erotic poet.

949. हुलास राम कवि, the poet *Hulas Rām*.

The author of a treatise on veterinary surgery entitled *Sallhotr'* (Rāg). Possibly the same as a *Hulas Kabi* mentioned by Sib Singh as an erotic poet.

950. हेम कवि, the poet *Hem. Sriig.* An erotic poet.

951. हेम गोपाल कवि, the poet *Hem Gopal*.

The author of an emblematic verse, which is all that is known to have survived of his work.

952. हेम नाथ कवि, the poet *Hem Nath*.

He attended the court of *Kalyan Singh*, of *Keh'ri*.

## INDICES.

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	<i>Page.</i>
INDEX I, NAMES OF PERSONS . . . . .	1—20
INDEX II, NAMES OF WORKS . . . . .	21—30
INDEX III, NAMES OF PLACES . . . . .	31—35

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*N.B.—The figures refer to sections of the work.*

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## INDEX No. I.

## NAMES OF PERSONS.

- 'Abdu'l Jalil, 179, 209.  
 'Abdu'r Raḥīm Khān'khānā, 108,  
 125, 756.  
 'Abdu'r Raḥīmān, 182.  
 Abhay Rām, 64, 638.  
 Abhay Singh, 370, 371.  
 Abhimanya, 229, 571.  
 Abū'l Faiz, 110.  
 Abū'l Faḥr, 37, 110, 111, 564.  
 Achal Singh, Bās, 364, 365.  
 Achehhar Ananya, 277.  
 Āchhē Lāl, 667.  
 'Ādil, 381.  
 'Ādil Khān, 818.  
 Agr' Dās, 36, 44, 51, 638.  
 Aḥ'mad, 224.  
 Ajabēs (the elder), 24, 530, 581.  
 Ajabēs (the younger), 530, 581.  
 Ājam, 648,  
 Ajaya Pāla, 195.  
 Ajit Singh, of Mār'wār, 195, 370.  
 Ajit Singh (No. 2), 647.  
 Ajit Singh (No. 3), 731.  
 Ajodhyā Par'sād, 17.  
 Ajodhyā Par'sād Bāj'pēyī, 674,  
 693.  
 Ajodhyā Par'sād Sukal, 622.  
 Akabbar Rāy (*nom de guerre* of  
 Ak'bar), 104.  
 Ak'bar, 17, 37, 60, 104—110, 112—  
 115, 118—120, 123, 126, 134, 136,  
 137, 529, 564, 571.  
 Ak'bar II, chap. IX, introd.  
 'Ālam (Poet), 181, 571, 581.  
 'Ālam (Prince), 330.  
 Alāu'd-dīn Khiljī, 2, 8, 31, 37n,  
 699.
- Alāu'd-dīn Ghōrī, 8.  
 Ālā, 6, 7.  
 'Alī Ak'bar Khān Muḥammadi,  
 349—351.  
 Aliman, 581, 784.  
 Amar Dās (No. 1), 22.  
 Amar Dās (No. 2), 281.  
 Amar Datt', 699.  
 Amar Ji, 799.  
 Amar Singh, of Mōwār, 6, 191.  
 Amar Singh, of Mār'wār, 191—  
 193.  
 Ambā Par'sād, 512.  
 Ambar, 551.  
 Ambikā Datt' Byās, 704, 706.  
 Ambikā Par'sād, 738.  
 Ambuj, 655.  
 Am'rās, 90, 571.  
 Amrit, 121.  
 Ānand Ghan, 347, 638.  
 Ānand Kabi? = Ānand Ghan, 347.  
 Ānand Rām, 128.  
 Ānand Singh *alias* Dur'gā Singh,  
 711.  
 Anant, 250, 581.  
 Anantānand, 250.  
 Ananya, 418.  
 Ananya Dās, 5.  
 Anāth Das, 287.  
 Aḡgad, 22.  
 Aḡgan Lāl *alias* Rasūl, 609.  
 Anīs, 687.  
 Anonymous, 660.  
 Anunān, 673.  
 Anūp Dās, 436.  
 Anūp Giri, 467.  
 An'war Khān, 196, 397.

- Appā Sahēb *alias* Raghu Nāth  
     Rāw, 506.  
 Arārū, 333.  
 Ar'jun Singh (No. 1), 160.  
 Ar'jun Singh (No. 2), 596.  
 Āṣafu'd-dā'ila, 484.  
 Āṣaf Khān, 299.  
 Ashraf Jahān'gir, 31.  
 Ashṭa Chhāp, 35—37, 39—43,  
     819.  
 Āsiph Khān, 299.  
 Askand Giri, 378, 527.  
 Ās'karan Dās, 71.  
 Āsu Tōkh, 638.  
 Ātmā Rām, 128.  
 Āudh, 674, 693.  
 Aufrecht, 8, 18.  
 Aurang'zēb, chap. IX, introd.,  
     159, 160, 169, 175, 176—181,  
     185—187, 202.  
 Awadh Bakas (Baksh), 685.  
 Awadhēs (No. 1), 520.  
 Awadhēs (No. 2), 542.  
 A'zam, 648.  
 A'zam Shāh, 196, 198.  
 Bābū Bhaṭṭ, 866.  
 Bādai, 31.  
 Badan, 863.  
 Badan Singh, 367, 368.  
 Badsoni, 106, 112.  
 Bādē Rāy, 612.  
 Bad'ri Nārāyan Chāudh'ri, 706.  
 Bahādur, of Guj'rāt, 31a.  
 Bahādur Shāh, chap. IX, introd.,  
     181, 182, 330, 386.  
 Bāj'nāth, 128.  
 Bājū Bāwarē, 638.  
 Bān, 875.  
 Bāirām Khān, 108, 112.  
 Bāitāl, 515.  
 Bājēs, 467.  
 Bajīdā, 272.  
 Baj'ragg, 862.  
 Bakh'nā Jī, 163.  
 Bakh'tāwar, 634.  
 Bak'sī, 861.  
 Baksu, 638, 861.  
 Bal Dēb (the elder), 263, 571,  
     581.  
 Bal Dēb, of Baghēl'khaṇḍ, 359.  
 Bal Dēb, of Char'khāri (No. 1),  
     518.  
 Bal Dēb, of Char'khāri (No. 2),  
     543.  
 Bal Dēb Abasthī, 715.  
 Bal Dēb Dās, 684.  
 Bal Dēb Singh, 599, 602.  
 Bāl Krish'n ? = Bāl Krish'n Tri-  
     pāthī, 138.  
 Bāl Krish'n, 593, 594.  
 Bāl Krish'n Bhaṭṭ, 706.  
 Bāl Krish'n Tripāthī, 138, 139.  
 Bālājī Vishwanāth, chap. IX,  
     introd.  
 Bālam Dās, 488.  
 Bal'bān Singh, 563.  
 Bal'bhadr', of Par'nā, 511.  
 Balēswar Par'sād, 706.  
 Balī, 755.  
 Balibhadr', 22.  
 Balibhadr' Sanāḍhya Misar, 135,  
     138, 139, 149, 571, 629, 660.  
 Bali Jū, 289.  
 Bali Rām, 571, 768.  
 Bali Rām Dās, 638, 768.  
 Ballabh ? = Ballabh Rasik, 239,  
     571.  
 Ballabh Dās, 638.  
 Ballabh Rasik, 239.  
 Ballabhāchār'j, chap. IX, introd.,  
     31, 34—37, 39, 44, 638.  
 Bandan Bābū, 213.  
 Bandan Pāṭhak, 576.  
 Ban'māli Dās, 286.  
 Bans Gōpal, 549.  
 Bans Rūp, 586.  
 Bansi Dhar, 574.  
 Bansi Dhar Bāj'pēyī, 617.  
 Bansi Dhar Bhaṭṭ, 512.  
 Bansi Dhar Misar, 864.  
 Bansi Dhar Śrī Māli, 377, 635, 636.  
 Ban'wari Dās, 169.

- Ban'wari Lal, 191, 192.  
 Bārak, 101.  
 Bāran, 163.  
 Bar'g Rāy, 365.  
 Bar'hānā (Sayyad), 330.  
 Barth, 8.  
 Baribaṇḍ Singh, 559.  
 Bal'want Singh, 559a.  
 Beames, editor of portion of *Pri-  
 thwi Rāj Rāy'sā*, 6.  
 Bōchū, 399.  
 Bēdāg Rāy, 174.  
 Bēgam Sāheb, 161.  
 Bēnī (the elder), 247, 571, 581.  
 Bēnī (the younger), 484, 571, 581.  
 Bēnī Dās, 581, 671.  
 Bēnī Mādhab Bhaṭṭ, 874.  
 Bēnī Mādhab Dās, 123, 130.  
 Bēnī Par'bin Bāj'pōyī, 581, 603.  
 Bēnī Par'gaṭ, 659.  
 Bhaḍḍar, 217, 882.  
 Bhagō Dās, 14.  
 Bhag'wān Dās (No. 1), 29, 633.  
 Bhag'wān Dās (No. 2), 106, 109.  
 Bhag'wān Dās, Nirāñjanī, 880.  
 Bhag'wān Hit Rām Rāy, 770.  
 Bhag'wān Kabi P = Bhag'want  
 Rāy, the Khīchī, 393.  
 Bhag'want Rāy, the Khīchī, 333—  
 338, 341—343, 571, 581, 644.  
 Bhag'wat Ramit, 26, 59, 60, 61.  
 Bhag'watī Dās, 245.  
 Bhān Dās, 509.  
 Bhañjan (No. 1), 463, 571.  
 Bhañjan (No. 2), 881.  
 Bhānu Nāth Jhā, 641, 700.  
 Bhānu Par'tāp Singh, 938.  
 Bhāō Chand, 37.  
 Bharat, 123.  
 Bharat Chandra, chap. X, introd.,  
 note.  
 Bhāratēndu, 581.  
 Bhar'mī, 273, 571.  
 Bhar'thari, 638.  
 Bhāūn (No. 1), 383.  
 Bhāūn (No. 2), 611, 720.  
 Bhāw Singh, 146.  
 Bhāwan *alias* Bhawānī Par'sād  
 Pāṭhak, 618.  
 Bhawānand, 11.  
 Bhawānī Dās, 683, 830.  
 Bhawānī Par'sād Pāṭhak *alias*  
 Bhāwan, 618.  
 Bhawānī Singh, the Khīchī, 343.  
 Bhawānī Singh, Dattiyā, 513.  
 Bhikham P = Bhikham Dās, 240.  
 Bhikham Dās, 240.  
 Bhikhāri Dās, 149 Add., 344.  
 Bhikhāri Jhā, 360.  
 Bhīm, 571.  
 Bhīm Singh, 71.  
 Bhīm'sī, 81.  
 Bhōj (the older), 653.  
 Bhōj Misar, 331.  
 Bhōlā Nāth, 629, 883.  
 Bhōlā Singh, 544.  
 Bhōlan Jhā *alias* Man'bōdh Jhā,  
 360.  
 Bhōmalā Makarand Shāh, 143.  
 Bhrigg, 274.  
 Brahm Kabi = Bir'bal, 106, 581.  
 Brahm Rāō, 37.  
 Brahmā, 4.  
 Bhū Dēo, 332.  
 Bhū Dhar (No. 1), 256, 571.  
 Bhū Dhar (No. 2), 336, 571.  
 Bhūkhan Tripāṭhī, 143, 145, 571,  
 638.  
 Bhūmī Dēb, 688.  
 Bhūp Nārāyan, 645.  
 Bhūpāl Singh, 623.  
 Bhūpatī *alias* Gur Datt' Singh,  
 392, 629.  
 Bhū Sur, 639.  
 Bidukh, 867.  
 Bidyā Dās, 69.  
 Bidyā Dhar Bhaṭṭ, 512.  
 Bidyā Nāth, 292.  
 Bidyāpatī Ṭhākur, 17—19, 633, 706.  
 Bihāri, 293.  
 Bihāri, of Bundēl'khaṇḍ, 413.  
 Bihāri Dās, of Braj, 226, 638.

- Bihārī Lāl *alias* Bhōj Kabi, of Char'khāri, 519.  
 Bihārī Lāl Chāṭubē (Professor), 123, 740.  
 Bihārī Lāl Chāṭubē, of Braj, chap. VII, introd., 123, 196, 213—215, 326, 327, 359, 397, 409, 421, 559, 561, 562, 571, 629, 638, 811, 907.  
 Bihārī Lāl Tripathī, 143, 523.  
 Bijā Bahādur *alias* Bikram Sāhī, *q.v.*, 514.  
 Bijā Singh, 371.  
 Bijā Singh, Datiyā, 512.  
 Bijayābhinandan, 201.  
 Bikram, *see* Bikram Sāhī.  
 Bikram Sāhī or Bikram Shāh, of Char'khāri, *alias* Bijā Bahādur, chap. X, introd., 149, 196, 359*n.*, 514—518, 638.  
 Bikram Shāh, of Char'khāri, *see* Bikram Sāhī.  
 Bikram Shāh, of Dewarānagar, 359.  
 Bindā Datt', 363.  
 Bipul Biṭṭhal, 59, 62.  
 Bir Baj'pēyi, 516.  
 Bir Bhān, 163.  
 Bir Bhān Singh, 24.  
 Bir Chandr', 57.  
 Bir'bal, 37*n.*, 106, 119, 134.  
 Bir'bal, the Kāyasth of Dillī, 395.  
 Bir'bar = Bir'bal, 106.  
 Bir'bar, the Kāyasth of Dillī, 395.  
 Bisal Dēb, the Chāṭubān, 6, 8.  
 Bisambhar or Biswambar, 369.  
 Bisēsar, 370.  
 Bish'n Dās, 638, 769.  
 Biswambar or Bisambhar, 369.  
 Biswa Nāth (No. 1), 102.  
 Biswanāth (No. 2), 721.  
 Biswa Nāth Atāi, 359, 411.  
 Biswanāth Singh, of Bāndhō, chap. X, introd., 523—531, 638, 706.  
 Biṭṭhal Dās Chāṭubē, 52.  
 Biṭṭhal Kabi, 35.  
 Biṭṭhal Nāth, 34, 35, 37, 40—43, Bōdh, 500.  
 Bōdhā, 449, 571, 581.  
 Bōdhi Rām, 376.  
 Brahm, 106, 571.  
 Brāhman Nāth, 443, 447.  
 Braj *alias* Gōkul Par'sād, 694.  
 Braj Bāsī Dās, 369, 703.  
 Braj Chand, 332.  
 Braj Dās (the elder), 315.  
 Braj Jiban Dās (P 315), 638.  
 Braj Lāl, 260.  
 Braj Mōhan, 377.  
 Braj Nāth, 400.  
 Braj Nidhī, 638.  
 Braj Patī, 232.  
 Braj Rāj, 393.  
 Brajādhis (P 378), 638.  
 Brajanātha Bandhōpādhyāya, translator of Hammīr Rāsā, 3.  
 Brajēs, 373.  
 Brind, 373.  
 Brindāban, 722.  
 Brindāban Dās, 237.  
 Brindāban Jiban, 638.  
 Britti Singh, 159 Add.  
 Buddh Rāw, 330, 331, 334.  
 Buddh Sēn, 371.  
 Buddhi Chand, 37.  
 Budh Rām, 290.  
 Budh Singh, 372.  
 Bulāki Dās, 373.  
 Būr (Rāja), 622.  
 Bur'hān, 31.  
 Byās Jī, 242.  
 Byās Rām Shapkar Sharmā, 581.  
 Byās Swāmī = Hari Rām Sukal, 54, 56, 638.  
 Çalivāhana, 372.  
 Çārgadhara, 8.  
 Chān Rāy = Chān Singh, 571.  
 Chān Singh *alias* Har Charan, 571, 627.  
 Chātanya, 17, 59, 63.  
 Chakr' Pānī, 322.

- Champatī Rāy, 203, 373.  
 Chāpakya, 574, 639, 840, 919.  
 Chand Bar'dāi, 6—8, 191, 581, 638.  
 Chand Kabi ? = Chand Sakhi, 93, 581.  
 Chand Sakhi, 93, 581, 638.  
 Chandan, 196.  
 Chandan Rāy, 374, 375, 610.  
 Chandēlā, 454.  
 Chaṇḍī Dās, 17.  
 Chaṇḍī Datt', 603.  
 Chandr' *alias* Chand Bar'dāi, 6—8, 191, 581, 638.  
 Chandr', wrote comm. on Bihārī Sat Sai, 196.  
 Chandr' (the younger), 213, 214.  
 Chandr' Bhān, the Chāṭhān, 8.  
 Chandr' Dhar Bhatt', 512.  
 Chandr' Jhā, 702.  
 Charan Dās, 23, 638.  
 Chatur Bihārī, 65, 638.  
 Chatur Kabi ? = Chatur Bihārī, 65.  
 Chatur Singh, 257.  
 Chatur'bhuj ? = Chatur'bhuj Dās, 40, 571.  
 Chatur'bhuj, of Mithilā, 823.  
 Chatur'bhuj Dās, 35, 40, 638.  
 Chatur'bhuj Misar, 40, 629.  
 Chēt Singh, 196, 561—564.  
 Chētan Chandr', 72.  
 Chhabile, 763.  
 Chhāl, 312.  
 Chhattan, 825.  
 Chhatr', 75, 564, 571.  
 Chhatr' Patī ? = Chhatr'.  
 Chhatr' Sāl, chap. X, introd., 145, 149, 152, 155, 167, 197, 198, 201, 202, 205, 372, 503.  
 Chhēm ? = Khēm, 87, 103, 311.  
 Chhēm Karan ? = Chhēm, 311.  
 Chhēm Karan (of Dhanāṭhī), 373.  
 Chhēdī Rām, 672.  
 Chhit Swāmī, 35, 41, 638.  
 Chhit Kabi ? = Chhit Swāmī, 41.  
 Chbitipāl, a name of Gur Datt' Singh, 832, 581.  
 Chbōṭā Rām Tiwārī, 31, 706, 706, 739.  
 Chintāmani, Tripāṭhī, chap. VII, introd., chap. X, introd., 143—146, 148, 369, 571.  
 Chir Jū (P 607), quoted in Rāg, 638.  
 Chirajīb, 564, 607.  
 Chōkhō, 824.  
 Chōli, 113.  
 Christian, John, 703.  
 Chūrāmani, 647.  
 Čiva Dāsā, 326, 366.  
 Čiva Prasād, 699a.  
 Čiva Sirha, 17.  
 Čri Harā, 319.  
 Dādū, 163.  
 Dāk, 217, 834.  
 Dāl Chand, 699, 912.  
 Dāl Chand Jagat Sēṭh, 912.  
 Dal Singh, 407.  
 Dal Thambhan Singh GĒR Saw-āyā, 715.  
 Dal'patī Rāy, 377, 635, 636.  
 Dāmōdar Dās, 84, 638.  
 Dāmōdar Kabi ? = Dāmōdar Dās, 84.  
 Dāmōdar Shāstri, 706.  
 Dān, 837.  
 Dārā Shukōh, 151, 203.  
 Dar'san Singh, 599.  
 Dās Braj Bāsi = Braj Bāsi Dās, 369.  
 Dās, 369, 571, 581.  
 Datt', 571.  
 Dād Dādā, 516.  
 Dāṭlat, 97.  
 Dāṭlat Khān, 60.  
 Dayā Dēb, 571, 836.  
 Dayā Kishun, 612.  
 Dayā Nāth Dūbē, 663.  
 Dayā Nidhī (No. 1), 365, 581.  
 Dayā Nidhī (No. 2), 581, 787.  
 Dayā Rām ? = Dayā Rām Tri-pāṭhī, 387.  
 Dayā Rām Tripāṭhī, 387.  
 Dayā Rām (Rājā), 634.

- Dayā Sakhi, 638.  
 Dayāl, 611, 720.  
 Dēb *alias* Kashṭh Jihwā Swāmi,  
 569, 571, 581.  
 Dēb = Dēb Datt', 140, 706.  
 Dēb 'Ālam, 638.  
 Dēb Chand, 37.  
 Dēb Datt' (No. 1), 140, 706.  
 Dēb Datt' (No. 2), 261.  
 Dēb Datt' ? = Kabi Datt', 476.  
 Dēb Datt' (No. 3), 507, 508.  
 Dēb Kabi = Dēb Datt', 140.  
 Dēb Manī, 840.  
 Dēb Nāth, 839.  
 Dēb Pāl, 31.  
 Dēb Rāj = Dēb Datt', 140.  
 Dēb Singh, 17.  
 Dēbā, 36, 47.  
 Dēban, 571.  
 Dēbī (No. 1), 306.  
 Dēbī (No. 2), 841.  
 Dēbī Dās (No. 1), 212.  
 Dēbī Dās (No. 2), 323, 487.  
 Dēbī Datt', 842.  
 Dēbī Dayāl Tripāṭhi, 705.  
 Dēbī Din, 730.  
 Dēbī Rām, 307.  
 Dēbī Singh, 571, 843.  
 Deokī Nandan (Bābū), 578, 579.  
 Deokī Nandan Sukal, 571, 581,  
 630—632.  
 Deokī Nandan Tiwāri, 706.  
 Dēva Sirmha, 17.  
 Dhākan, 836.  
 Dhan Singh, 422.  
 Dhanā Bhagat, 22.  
 Dhāndhal, 609.  
 Dhanēs, 571.  
 Dhanī Rām, 184, 577, 578.  
 Dhar'm, 571.  
 Dhāṅkal Singh, 591.  
 Dhir, 461, 571.  
 Dhir Singh, 17.  
 Dhiraj, P 136, 638.  
 Dhiraj Narind = Indar'jit Singh,  
 136.  
 Dhira Sirmha, 17.  
 Dhōdhō Dās, 638, 766.  
 Dhrub Dās, 58, 638.  
 Dhurandhar, 571, 782.  
 Dig-bijāi Singh, 694.  
 Dilā Rām, 750.  
 Dil'dār, 96.  
 Dilt, 32.  
 Dilip, 838.  
 Din Dayāl Giri, 582.  
 Din Nāth, 552.  
 Dinā Nāth Adhwarya, 658.  
 Dinēs, 571, 633.  
 Dūlah Tribēdi, 169, 353, 359, 571.  
 Dūlam Dās, 323.  
 Dulhā Rām, 324.  
 Dur'gā, 646.  
 Dur'gā Singh *alias* Anand Singh,  
 711.  
 Dwārikēs, 34.  
 Dwij, 581, 583.  
 Dwij Chandra, 314.  
 Dwij *alias* Mannā Lal, 581, 583,  
 599.  
 Dwij Dēb *alias* Mān Singh, 581,  
 583, 599.  
 Dwij Nand, 844.  
 Fahim, 111.  
 Fāzi = Abū'l Fāz, 110, 111.  
 Farid (Shōkh), 23.  
 Farsūda Qulī, 629.  
 Fatah Chand (Jagat Sōṭh), 699.  
 Fat'h Sāhī, 146, 156.  
 Fatūri Lal, 701.  
 Fāzil 'Alī Khān, 160—162.  
 Gadā Dhar Bhatt, 502, 506, 512,  
 638, 706.  
 Gadādhar ? = Gadādhar Dās, 46.  
 Gadādhar Dās, 36, 46.  
 Gadādhar Misar, 25, 638.  
 Gadū, 389.  
 Gaj Singh, of Jōdh'pur, 76, 190,  
 191.  
 Gaj Singh, of Āj'mēr, 334.  
 Gaj Singh (No. 3), 812.  
 Gaj'raj Upādhyā, 585.

- Gambhīr Rāy, 206.  
 Gambhīr Sāhī, 209.  
 Gagg, 37<sup>n</sup>.  
 Gagg = Gaggā Par'sād, 37<sup>n</sup>, 108  
   Add., 119, 571, 581.  
 Gagg, of Supāuli, 597.  
 Gaggā Dhār, 196, 811.  
 Gagg Rām, 540.  
 Ganēs, 570, 573, 574.  
 Ganēs Ji Misar, 81.  
 Ganēs Datt', 706.  
 Gaggā Dayāl Dūbē, 719.  
 Gaggā Patī (No. 1), 320.  
 Gaggā Patī (No. 2), 481.  
 Gaggā Par'sād, 37<sup>n</sup>, 108 Add.,  
   119, 571, 581.  
 Gaggā Par'sād, of Supāuli, 597.  
 Gan'patī Thākur, 17.  
 Garib Dās, 163.  
 Ghāgh, 217, 882.  
 Ghan Anand = Anand Ghan, 347,  
   571, 581.  
 Ghan Rāy, 246.  
 Ghan Syām Sukal, 92, 581.  
 Ghāsi Bhaṭṭ, 821.  
 Ghāsi Rām (No. 1), 7.  
 Ghāsi Rām (No. 2), 230, 571.  
 Gidh, 813.  
 Giridhar (the Holy Master), 638.  
 Giri Dhar Dās (Kabirāy), 345,  
   571, 638.  
 Giri Dhar, of Hōl'pur, 126, 483.  
 Giri Dhar Banār'sī, see Giri Dhar  
   Dās (Banār'sī).  
 Giri Dhar Dās (Banār'sī) *alias*  
   Gōpāl Chandr' Sāhū, 377, 580,  
   581, 706.  
 Giridhārī, 571, 625.  
 Giri Dhārī Bhaṭ, 733.  
 Gir'dhar, 85.  
 Gōbar'dhan, 244.  
 Gōbardhan Nāth, 583.  
 Gōbind Aṭal, 223.  
 Gōbind Dās, 35, 43, 638.  
 Gōbind Ji, 305.  
 Gōbind Rām, 820.  
 Gōbind Rāo, 629.  
 Gōbind Siygh, 22, 168.  
 Gōdh, 310.  
 Gōkul Bihārī, 221.  
 Gōkul Chand, 706.  
 Gōkul Nāth, chap. X, introd., 559,  
   564—566, 581, 638.  
 Gōkul Par'sād *alias* Braj, 604.  
 Gōp Nāth, 225.  
 Gōpā, 27.  
 Gōpāl (the elder), 208.  
 Gōpāl, of Bāndhō, 581.  
 Gōpāl, of Char'khārī, 522.  
 Gōpāl Bhaṭṭ, 68.  
 Gōpāl Chandr' Sāhū, see Giri Dhar  
   Dās (Banār'sī).  
 Gōpāl Dās, 207, 638.  
 Gōpāl Lāl, 403.  
 Gōpāl Nāyak, 638.  
 Gōpāl Rāy, 818.  
 Gōpāl Saran, 196, 215.  
 Gōpāl Siygh, 35, 819.  
 Gōpāl Thākur, 642.  
 Gōpi Chand, 699.  
 Gōpi Nāth (son of Ballabhāchār'j),  
   34.  
 Gōpi Nāth (Chattr' Sāl's father),  
   202<sup>n</sup>.  
 Gōpi Nāth, of Banāras (No. 1),  
   564—566.  
 Gōpi Nāth, of Banāras (No. 2),  
   703.  
 Gōrā, 31.  
 Gosāl, 817.  
 Gulab Siygh, 486.  
 Gulāl, 571, 657.  
 Gulāl Siygh, 308.  
 Gulām Nabī *alias* Ras Lā, 754.  
 Gulām Rām, 815.  
 Gulāmī, 816.  
 Gumān Ji Misar, 346—351.  
 Gumān Kabī P = Gumān Ji Misar.  
 Gumān Siygh (No. 1), 553.  
 Gumān Siygh (No. 2), 647.  
 Gumān Siygh, Jan'wār, 615.  
 Gumāni, 814.

- Gun Chandr', 87.  
 Gun Dēb, 492.  
 Gun Sindhā, 535.  
 Gunākar Tripāṭhī, 723.  
 Gur' Datt', 663.  
 Gur Datt' Singh, of Amēṭhī, 332,  
 334, 359, 604.  
 Gur Datt' Sukal, 571, 630—632.  
 Gur Din Pārē, 637.  
 Gur Din Rāy, 714.  
 Gwāl, 283, 507, 508, 581.  
 Gyān Dās ? = Gyān Chandr' Jatī,  
 638.  
 Gyān Chandr' Jatī, P 638, 651.  
 Hari Dēb, 943.  
 Hajārī Lāl Tribōdī, 718.  
 Hall, F. E., 8.  
 Hammīr Dēb, the Chāṭhān, 8, 37.  
 Hammīr Saṅkh, 31.  
 Hanumān, 582, 581, 796.  
 Hanumant, 938.  
 Hanumant Singh, 209.  
 Har Charan *alias* Chān Singh,  
 627.  
 Har Charan Dās, 939.  
 Har Dayāl, 941.  
 Har Dēb, 505.  
 Har Jīban, 940.  
 Har Jū, 270.  
 Hārā (Rāj'pūt tribe), 330, 334.  
 Hari (wrote comm. on Kabi-priyā),  
 134, 761.  
 Hari (mentioned by Sūd), 367.  
 Hari Ballabh, 944.  
 Hari Bans, 367.  
 Haribans Misar, 179, 209.  
 Haribans Rāy, 126.  
 Hari Bhānt, 945.  
 Haribyās = Byās Swāmi = Hari  
 Rām Sukal, 54—56.  
 Haribyāsi (name of sect), 54.  
 Hari Chand (No. 1), 37.  
 Hari Chand (No. 2), 204.  
 Hari Chand (No. 3), 942.  
 Hari Dās, of Brindāban, 59—62,  
 638.  
 Hari Dās (mentioned by Sūd), 367.  
 Hari Dās, of Bāndā, 539, 545.  
 Hari Dās, of Pannā, 546.  
 Hari Gōbind, 22.  
 Hari Har, 367, 429.  
 Hari Jan (No. 1), 249, 571.  
 Hari Jan (No. 2), 134, 575.  
 Hari Kēs, 203, 571.  
 Hari Kishun, 22.  
 Hari Lāl, 571, 946.  
 Hari Nāth, of As'ni, 109, 113,  
 114, 529.  
 Hari Nāth, of Guj'rāt, 355.  
 Hārī Praçāda, 196, 562.  
 Hari Par'sād, 196, 562.  
 Hari Rām, 141.  
 Hari Rām Dās, 22.  
 Hari Rām Sukal *alias* Byās Swāmi,  
 54—56.  
 Hari Rāy, 22.  
 Harishchandr', chap. X, introd.,  
 34, 37n, 569, 580, 581, 703.  
 Har'kh Nāth Jhā, 642, 706.  
 Hara, 349.  
 Haṭhī, 664.  
 Haṭī Nārāyan, 36, 49.  
 Hēm, 571, 950.  
 Hēm Gōpāl, 951.  
 Hēm Nāth, 952.  
 Himāchal Rām, 626.  
 Himmatī Bahādur, 173, 359, 378,  
 380, 527.  
 Himmat Singh, 160, 334, 604.  
 Hindūpatī, 502—504.  
 Hirā Manī, 237.  
 Hirā Lāl, 948.  
 Hiras (P), 367.  
 Hir'dāī Singh (Sāhi) *alias* Hir'dēs,  
 346, 503, 571.  
 Hir'dēs *alias* Hir'dāī Singh (Sāhi),  
 503, 547, 571.  
 Hit Ānand, 638, 947.  
 Hit Haribans, 56—58, 638.  
 Hit Nand, 947.  
 Hit Rām, 367, 762.  
 Hit Rām Rāy, 770.



- Hoernle (editor and translator of  
 Prithwi Rāj Rāy's), 6.  
 Hōl Rāy, 126.  
 Hulās Kabi, 949.  
 Hulās Rām, 949.  
 Hulāsī (Tul'sī Dās's mother), 128.  
 Humāyūn, 24a, 103, 118.  
 Husēn, 276, 367.  
 Ibrāhīm *alias* Ras Khān, 67, 89.  
 Ichchhā Rām Abasthī, 497.  
 Iohhan, 440.  
 Illamgārū, 84.  
 Indar'jit Singh, 134, 136, 137.  
 Indar'jit Tripāthī, 176.  
 Indū, 392.  
 Is, 430.  
 Ishwar Chandra (Bidyāsāgar),  
 chap. X, introd., note.  
 Is'lēm Shāh, 112.  
 Iswar, 177, 571.  
 Iswari Nārāyan Singh, 569, 571,  
 573, 575, 576.  
 Iswari Par'sād Tripāthī, 712.  
 Isuph Khān, 421.  
 Jab'rās, 734.  
 Jadu Nāth (No. 1), 35.  
 Jadu Nāth (No. 2), 238.  
 Jadu Nāth Singh, Bāis, 621.  
 Jadu Rāy, 153.  
 Jag Dēb, 427.  
 Jag Jiban, 264.  
 Jag Jiban Dās, 323, 487.  
 Jag Mōhan Singh, 693.  
 Jag Nand, 218.  
 Jag'dis, 117.  
 Jag'nēs, 826.  
 Jag'nik or Jag'nāyak, 7.  
 Jagāmag, 123.  
 Jagan, 98.  
 Jagannaj, 122.  
 Jagannāth, 764.  
 Jagannāth Abasthī, 599, 601, 638.  
 Jagannāth Dās, 638, 764.  
 Jagāt (name of a clan), 6, 37.  
 Jagat Sēth Dāl Chand, 699, 912.  
 Jagat Sēth Fatah Chand, 699.  
 Jagat Sēth Mah'tāb Rāy, 699.  
 Jagat Singh, of Par'sā, 152.  
 Jagat Singh, of Mēwār, 184.  
 Jagat Singh, of Amēr, 196.  
 Jagat Singh, of Maū, 206.  
 Jagat Singh, of Char'khāri, 513.  
 Jagat Singh Bisēn, 339, 340, 606.  
 Jagat Singh Sawāl, of Amēr, 502,  
 506.  
 Jāi, of Lakh'naū, 598.  
 Jāi Chand, 6.  
 Jāi Chand, of Mār'wār, 195.  
 Jāi Chand, of Jāipur, 628.  
 Jāi Datt' Thākur, 17.  
 Jāi Dēb, of Dar'bhaygā, 17, 19.  
 Jāi Dēb, of Kampilā, 160, 161.  
 Jāi Dēb (No. 3), 459.  
 Jāi Krish'n, 683, 690.  
 Jāi Narind Singh, 690.  
 Jāi Singh, of Mēwār, 188.  
 Jāi Singh, of Amēr, 196.  
 Jāi Singh, of Bāndhō, 628.  
 Jāi Singh (No. 4), 663.  
 Jāi Singh (No. 5), 831.  
 Jāi Singh Mirzā, 196.  
 Jāi Singh Sawāl, chap. IX, introd.,  
 325—330.  
 Jān Din Ah'mad, 143, 144.  
 Jāisā, 163.  
 Jāit, 120.  
 Jāit Rām ? = Jāit, 120.  
 Jalālī Dās, 823.  
 Jalālū'd dīn, 82.  
 Jamāl Kabi ? = Jamālū'd dīn, 84.  
 Jamālū'd dīn, 85.  
 Jan Gōpal, 163.  
 Jān Sāhib, 703.  
 Jānaki Par'sād (No. 1), 134, 577,  
 578, 638.  
 Jānaki Par'sād (No. 2), 695.  
 Jānārdan, 288.  
 Jānār'dan Bhatt, 827.  
 Jāul Bihāri Lal, 706.  
 Jan'kōs, 556.  
 Jasōdānand, 465.  
 Jas'want, 741.

- Jas'want Singh, of Mār'wār, 76.  
 149 Add., 194, 195, 370, 377.  
 Jas'want Singh, Bhagēlā, 149, 377.  
 Jaṭā Saṅkar = Nil Kaṅṭh Tri-  
 pāṭhi, 143, 148.  
 Jawāhir (No. 1), 485.  
 Jawāhir (No. 2), 588.  
 Jawāhir Mall, 128.  
 Jayadēva, 19, 20, 59.  
 Jayānand, 828.  
 Jib Nāth, 594.  
 Jiban (No. 1), 77.  
 Jiban (No. 2), 438.  
 Jitāū, 638.  
 Jōdh, 118.  
 Jōdh Rāy, 8, 9.  
 Jōdhi *alias* Ajodhyā Par'sād  
 Sukal, 622.  
 Jōgājīt Singh, 159.  
 Jōgi Dās, 168.  
 Jōyasī, 219.  
 Jug Rāj, 765.  
 Jug Rāj Dās, 638.  
 Jugul, 313.  
 Jugul Dās ? = Jugul 313, 638.  
 Jugul Kishōr Kabi ? = Jugul  
 Kishōr Bhaṭṭ ?  
 Jugul Kishōr Bhaṭṭ, 348, 349, 352—  
 354.  
 Jugul Par'sād Chāubē, 829.  
 Jul'phekār, 409.  
 Jurup Chand, 37.  
 Kabi Datt', 475, 508.  
 Kabi Rām *alias* Rām Nāth, 785.  
 Kabindr' = Saraswatī, 151.  
 Kabindr' = Uday Nāth Tribēdi,  
 334, 571.  
 Kabindr', of Nar'war, 453, 496.  
 Kabindr' Tribēdi, 334.  
 Kabir, 168.  
 Kabir Dās, 13—17, 22, 163, 529,  
 638.  
 Kabirāj = Sukh Dōb Misar, 160,  
 571, 581, 601.  
 Kabirāj (No. 2), 581, 661.  
 Kabirāy = Bir'bal, 106.  
 Kabirāy = Sundar Dās, 142.  
 Kabirāy = Par'bin, 251.  
 Kabirāy = Giri Dhar, 345.  
 Kabirāy (No. 5), 656.  
 Kalā Nidhī (No. 1), 223.  
 Kalā Nidhī (No. 2), 452.  
 Kālī Charan Bāj'pēyi, 801.  
 Kālī Din, 802.  
 Kālī Harakh Chandr', 580.  
 Kālī Mir'jā, 638.  
 Kālī Par'sād Tiwāri, 705, 739.  
 Kālī Rām, 464.  
 Kālidās Tribēdi, chap. X., introd.,  
 159, 334, 353, 359, 571.  
 Kālidāsa, 128.  
 Kālīkā, 581, 780.  
 Kalyān, 291.  
 Kalyān Dās, 36, 48, 638.  
 Kalyān Singh, of Bikānēr, 73.  
 Kalyān Singh, of Keh'ri, 954.  
 Kalyān Singh Bhaṭṭ, 800.  
 Kām Sōn, 629.  
 Kāma Kandalā, 629.  
 Kamāl, 16, 638.  
 Kamal Nayan, 410.  
 Kamañch, 278.  
 Kamlākar (? = Padmākar, 500),  
 638.  
 Kam'lās, 650.  
 Kām'tā Par'sād, 333, 644.  
 Kām'vatī, 629.  
 Kanak, 301.  
 Kānh (the elder), 491.  
 Kānh (the younger) *alias* Kanhāi  
 Lāl, 557.  
 Kanhāi Lāl *alias* Kānh, 557.  
 Kanhāyā Bakhsb, 732.  
 Kānhar Dās, 52, 638.  
 Kanhāy, 128.  
 Karan Bhaṭṭ, of Par'nā, 196, 346.  
 Karan, of Jōdh'pur, 370.  
 Karan, Brāhman of Par'nā, 504.  
 Karan (? = Kumbh'karan), 21, 638.  
 Karan *alias* Kar'nēs, 115.  
 Kārō Bēg, 317.  
 Kar'nēs *alias* Karan, 115.

- Kar'tāliyā, 638.  
 Karunā Nidhān, 638.  
 Kāshṭh Jihwā Swāmi, 569.  
 Kāsi Nāth, 138, 139, 360.  
 Kāsi Rām, 176, 571.  
 Kāsim 'Alī Khān, 699.  
 Kāsim 'Alī Jawān, 629.  
 Kōdar, 3.  
 Keh'ri, 70, 571.  
 Kēsab, of Mithillā, 361, 362.  
 Kēsab Bhaṭṭ ? = Śrī Bhaṭṭ, 53, 54, 55.  
 Kēsab Dās Sanāḍhya Misar, chap. VII, introd., chap. X, introd., 37n, 134—139, 359, 571, 577, 578.  
 Kēsab Dās, of Kāshmir, 63.  
 Kēsab Rāy, Bābū, 300, 359.  
 Kēsari Siḡh, 374.  
 Kēs'war Rām, 804.  
 Kēshō Rām Bhaṭṭ, 706.  
 Kōwal Rām, 36, 46, 638.  
 Khān, 781.  
 Khān Mul'tān, 807.  
 Khaṇḍan, 536.  
 Khān'khāna = 'Abdu'r Raḥīm, 108, 119, 571.  
 Khaṛag Sōn, 220.  
 Khaṛag Lāl Bahādur Mall, 706.  
 Khēm, 87, 103.  
 Khēm Pāl, 778.  
 Khētal, 810.  
 Khīchi (name of tribe), 333—338, 341—343.  
 Khūb Chand, 119 Add., 809.  
 Khumān (the bard), 170.  
 Khumān Siḡh *alias* Khumān Rāut Guh'lāūt, 2.  
 Khumān Siḡh, of Char'khāri, 508, 509.  
 Khusāl Pāṭhak, 808.  
 Kīl, 51.  
 Kishōr Sūr, 385, 571, 581.  
 Kīṅkar Gōbind, 455.  
 Kōbid *alias* Umāpatī Tripathī, 691.  
 Kripā Rām (No. 1), 328, 571.  
 Kripā Rām (No. 2), 571, 629, 797.  
 Kripāl, 805.  
 Krish'n (the god), 123.  
 Krish'n (No. 2), 180.  
 Krish'n (No. 3), 196, 327.  
 Krish'n (No. 4), 666.  
 Krish'n Chāṭtanya, 63.  
 Krish'n Chand, 37.  
 Krish'n Dās (surnamed Pay Ahārī), 35, 36, 44—46, 50, 51, 638.  
 Krish'n Dās, 804, 806.  
 Krish'n Datt' Siḡh, 605, 606.  
 Krish'n Dēb, 34.  
 Krish'n Jīban, ? 77, ? 438, 571, 638.  
 Krish'n Lāl, 456, 571.  
 Krish'n Ran'ohhōr, 20.  
 Krish'n Rāyalū, 34.  
 Krishnānand Byās Dōb, 34, 638.  
 Kul'patī Misar, 282, 571, 638.  
 Kumār Manī, 437.  
 Kumār Pāl, 4.  
 Kumbhan Dās, 35, 39, 638.  
 Kumbh'karan, 20, 21, (P) 638.  
 Kundan, 308.  
 Kuñj Gōpi, 803.  
 Kuñj Lāl, 555.  
 Kusal Siḡh, 72.  
 Lachchhan Dās, 638, 775.  
 Lachchhū, 466.  
 Lachhiman Rāw, 678.  
 Lachhirām, 126, 638, 723.  
 Lachhman, 128.  
 Lachhman Bhaṭṭ, 34.  
 Lachhman Siḡh, 706.  
 Lachhmi, 916.  
 Lachhmi Dhar Bhaṭṭ, 512.  
 Lachh'mī Nārāyan, 108, 124.  
 Lachhmi Nāth Thākur, 700.  
 Lachhmishwar Siḡh, 703.  
 Lachhuman, 914.  
 Lachhuman Saran Dās, 777.  
 Lachhuman Siḡh, 916.  
 Lājab, 918.  
 Lakam'sī, 31.  
 Lakhimā Thākurāin, 17.

- Lāl, of Banāras, 196, 561, P 525, 581.  
 Lāl, of Par'nā, 197, 202.  
 Lāl (No. 3), P 525, 919.  
 Lāl Bihāri, 293.  
 Lāl Chand, 920.  
 Lāl Giridhar, 451.  
 Lāl Jhā *alias* Kabi Lāl, 363, 706.  
 Lāl Ji, 51, 322.  
 Lāl Mukund, 391, 560.  
 Lāl Pāṭhak, 469.  
 Lālan Dās, 100.  
 Lalit Rām, 917.  
 Lallū Ji Lāl, chap. X, introd., 142, 196, 216, 326, 639.  
 Latīf, 470.  
 Latīph, 470.  
 Lēkh'rāj *alias* Nand Kishōr Misar, 697.  
 Līlā Dhar, 190.  
 Lōdhē, 762.  
 Lōk Manī, 921.  
 Lōk Nāth, 638, 753.  
 Lōnō, 922.  
 Lōnō Singh, 614, 629.  
 Lōgkaran, 107.  
 Madan Gōpal Sukal, 596.  
 Madan Kishōr (No. 1), 386.  
 Madan Kishōr (No. 2), 450.  
 Madan Mōhan, 263, 638.  
 Madan Mōhan, of Char'khāri, 537.  
 Mādhab Dās, 26, 638.  
 Mādhab Singh, 602, 604.  
 Mādhabānand Bhārati, 587.  
 Mādho Dās (No. 1) ? = Mādhab Dās, 28.  
 Mādho Dās (No. 2), 163.  
 Madhu Nāth, 401.  
 Madhu Sūdan, 241.  
 Madhu Sūdan Dās, 476.  
 Madhukar Shāb, 134.  
 Madhwāchār'j, 34, 638.  
 Mahā, 403, 581.  
 Mahā Kabi Rāy = Sundar Das, 142.  
 Mahādō Par'sād, 347.  
 Mahāldār Khān Nazā, 564.  
 Mahānand Bāj'pe'yi, 619, 638.  
 Mahāpātr' = Narhari Sahāy, 113, 114.  
 Mah'būb (Mahbūb), 384.  
 Mahēs Dās = Bīr'bal, 106.  
 Mahēs Datt', 696.  
 Mahēs Kabi, 696.  
 Mahēswar Singh, 641.  
 Mahipatī, 890.  
 Mah'rāj, 571, 581, 793.  
 Mah'tāb, 889.  
 Mah'tāb Rāy (Jagat Sēṭh), 699.  
 Mākhan Lakhērā, 670.  
 Mak'rand, 457, 571, 581.  
 Mak'rand Pārē, 60.  
 Mak'rand Rāy, 374, 610.  
 Mak'sūdan (?), 571.  
 Malik Muḥammad Jayasi, 31, 101, 171.  
 Malind *alias* Mihī Lāl, 623.  
 Mall, 337.  
 Malūk Dās, 243, 638.  
 Mān, of Rāj'putānā, 186.  
 Mān, of Bais'wārā, 372, 629.  
 Mān, of Char'khāri, 517.  
 Man Bhāwan, 374, 376, 638.  
 Mān Dās, 172.  
 Man Nidhī, 771.  
 Mān Rāy, 116.  
 Man Rāj, 571.  
 Mān Singh (Kachh'wāhā), 109, 114, 196.  
 Mān Singh (Shāk'dwīpī), 581, 583, 599, 600—604, 737.  
 Man'bōdh Jhā *alias* Bhōlan Jhā, 360.  
 Mañchit, 412.  
 Maṇḍan, 154, 571, 581.  
 Maṅgad Singh, 154.  
 Manī Dēb, 564—566, 581.  
 Manī Kanṭh, 772.  
 Manī Lāl = Chintāmanī Tripāṭhī, 143.  
 Manī, Rām Misar of Kanūj, 477, 571.

- Mani Rām Misar, of Sāthi, 676  
 Mani Rāy, 886.  
 Mānik Chand (No. 1), 78, 638.  
 Mānik Chand (No. 2), 440.  
 Mānik Chand (Sāth), 699.  
 Mānik Chand (No. 4), 710.  
 Mānik Dās, 891.  
 Maniyār Singh, 584.  
 Mannā Lāl (No. 1), 581, 583, 638.  
 Mannā Lāl (No. 2), 599, 638.  
 Manōhar, 402.  
 Manōhar Dās, 107.  
 Manōhar Dās, Nirāñjani, 888.  
 Man'sā, 885.  
 Man'sā Rām, 571, 835.  
 Man'sukh, 303.  
 Manyā, 837.  
 Manu, 699.  
 Mar'dan Singh BĒs, 356.  
 Mātā Din Sukal, 731.  
 Mātā Din Misar, 698.  
 Matī Rām Tripāthī, 143, 145 Add.,  
 146, 147, 359, 523—525, 571,  
 581, 638.  
 Maggad, 884.  
 Maḡ'har 'Alī Khān Wilā, 216, 639.  
 Mēdhā, 649.  
 Mihi Lāl *alias* Malind, 512, 623.  
 Mir Ah'mad, 435.  
 Mir Rustum, 294.  
 Mirā Bāl, 20—22, 638.  
 Miran, 571, 892.  
 Miri Mādhab, 295.  
 Mirzā Kāzīm 'Alī, 629.  
 Misar, 303.  
 Mithilōs, 571.  
 Mitrajit Singh, 208.  
 Mitū Dās GĒutam, 679.  
 Mōd Nāth Jhā, 642.  
 Mōd'batī, 17.  
 Mōd Nārāyan *alias* Par'tāp Singh,  
 362.  
 Mōg Ji, 662.  
 Mōhan (No. 1), 284, 638.  
 Mōhan (No. 2), 329.  
 Mōhan Bhatt, 502, 506, 512.  
 Mōhan Lāl Viṣṇu Lāl Paṇḍā, 6,  
 6a, 8.  
 Mōkal Dēb, 20.  
 Mōti Rām, 216, 571.  
 Mōti Lāl, 30.  
 Mu'aḡḡam Shāh, 181, 182.  
 Murāri Dās, 773.  
 Mubārak, 110.  
 Mubārak 'Alī, 94, 581.  
 Muḡammad, 296.  
 Muḡammad 'Alī, 438.  
 Muḡammad Ghāṭṭ, 60.  
 Muḡammad Khān *alias* Sul'tān  
 Paṭhān, 214.  
 Muḡammad Qiyām, 516.  
 Muḡammad Shāh, 173, 321, 326,  
 347—349, 355.  
 Mūk Ji, 663.  
 Mūkund, 266, 571.  
 Mukund Lāl, 359, 559, 560.  
 Mukund Singh, 137.  
 Mūn, 896.  
 Muni Lāl, 893.  
 Munnā Lāl, 581, 583.  
 Mur'li Dhar, 156, 157, 571, 591.  
 Musāhib, 894.  
 Nab Khān, 426.  
 Nab Nidhī, 581, 789.  
 Nābhā Dās, 36, 44, 51, 52, 123,  
 319, 640.  
 Nabi, 571, 848.  
 Nabih, 581, 790.  
 Nādir Shāh, 347, 699.  
 Nāgar, 95.  
 Nāgarī Dās ? = Nāgar, 95, 638.  
 Nāg'mati, 31.  
 Nān, 852.  
 Nānā Dēbī, 196.  
 Nānsuk, 550.  
 Najāmi, 845.  
 Najib Khān *alias* Rasiyā, 581, 783.  
 Najib Khān ban 'Abdū'l Latif, 564.  
 Najir, 171.  
 Nām Dēb, 22, 638, 767.  
 Nānak, 22, 169, 638.  
 Nānak-panthī, 22.

- Nand and Nand Kishōr, 697.  
 Nand Dās, 85, 43, 629, 638.  
 Nand Kishōr Misar *alias* Lēkh-rāj, 697.  
 Nand Lāl (No. 1), 80.  
 Nand Lāl (No. 2), 390.  
 Nand Rām, 846.  
 Nandan, 86.  
 Nandipatī, 847.  
 Nar Bāhan, 56, 57.  
 Nar Singh, 17.  
 Nara Simha, 17.  
 Naramī *alias* Naramiyā, 28.  
 Nārāyan, 454.  
 Nārāyan Bhaṭṭ, 66.  
 Nārāyan Dās = Nābhā Dās, 51, 571.  
 Nārāyan Rāy, 134, 377, 571, 572.  
 Narēndra Singh, of Mithilā, 363, 363.  
 Narēndra Singh, of Paṭiyālā, 581, 690.  
 Narēndr' Lāl, 818.  
 Narōs, 581, 791.  
 Nar'harī Dās ? = Nar'harī Sahāy, 113, 638.  
 Nar'harī Sahāy, 113—115, 638.  
 Narind, 414.  
 Narōttam, 501.  
 Narōttam, 675.  
 Narōttam Dās, 33.  
 Nar'patī Singh, 511.  
 Nar'sī Mah'tā, 638.  
 Nar'singh Dayāl, 638.  
 Nasī Rām, 638.  
 Nāth, 68, 147, 162, 440, 571, 581, 632, 850.  
 Nāth Kabi = Sambhu Nāth Singh Sulapki, 147.  
 Nawal (No. 1), 526, 571.  
 Nawal (No. 2), 849.  
 Nawal Dās, 798.  
 Nawal Kishōr, 849.  
 Nawal Singh (the Kayasth), 526, 571.  
 Nawāz (the Brāhman, of the Dōāb), 198, 571, 581, 706.
- Nawāz (the Brāhman, of Bundēl'-khaṇḍ), 342.  
 Nawāz (of Bil'grām), 448, 571.  
 Nāyak, 571, 783.  
 Nayana Pāla, 195.  
 Naṣir, 171, 638.  
 Nēhī, 851.  
 Nēja Rām Singh, chap. X, introd., 114, 529.  
 Nidhān (the elder), 254.  
 Nidhān (the younger), 349, 350, 351.  
 Nidhī, 131, 571.  
 Nihāl (the elder), 91.  
 Nihāl (the younger), 460.  
 Nil Kaṇṭh Misar, 126, 132.  
 Nil Kaṇṭh Tripāṭhī, 143, 148, 359, 571.  
 Nil Manī, quoted in Rāg., 638.  
 Nil Ratan, quoted in Rāg., 638.  
 Nil Sakhi, 548.  
 Nilā Dhar, 133.  
 Nimā, 13.  
 Nimāditya, 53, 54, 638.  
 Nimāwat, see Nimāditya.  
 Nipaṭ Niraṭjan, 129.  
 Niwāj (the Brāhman, of the Dōāb), 198, 571, 581, 706.  
 Niwāj (the Brāhman, of Bundēl'-khaṇḍ), 342.  
 Niwāj (of Bil'grām), 448, 571.  
 Niṣāmat Khān, 175.  
 Nōnē, 539, 545.  
 Nrip Sambhu = Sambhu Nāth Singh S'alapki, 147, 359, 571, 581.  
 Nūri, 13.  
 Ōli Rām, 83.  
 Padmākar Bhaṭṭ, chap. X, introd., 502, 506—503, 512, 571, 581, 638.  
 Padmāvati, 31.  
 Padmāwat, 31.  
 Padmēs, 441.  
 Padmini, 13.

- Padum Nāth, 36, 50.  
 Pah'lād (No. 1), 259.  
 Pah'lād (No. 2), 512.  
 Paj'nās, 510, 571.  
 Pakhānā, 353.  
 Pañcham (the elder), 205.  
 Pañcham (the younger), 553.  
 Pañcham (No. 3), 707.  
 Paṇḍurik, 388.  
 Paṇḍit Par'bin *alias* Thākur Par'-  
 sād Payāsi Misar, 599, 600.  
 Parāg, 567.  
 Param, 533.  
 Pāras, 581, 792.  
 Parasū Rām, 55, 571.  
 Par'bat, 74, 571.  
 Par'bin, 251.  
 Par'bin (Paṇḍit), 599, 600.  
 Par'bin Rāi Pāturi, 134, 136, 137,  
 571.  
 Par'dhān, 854.  
 Par'dhān Kēsab Rāy, 854.  
 Par'māl or Paramardi, 7.  
 Par'mall, 855.  
 Par'mānand Dās, 35, 38, 638.  
 Par'mānand Lallā Purānik, 541.  
 Par'mēs (No. 1), 222, 571, 581.  
 Par'mēs (No. 2), 571, 581, 616.  
 Par'sād, 183, 571.  
 Par'siddh, 125.  
 Par'tāp Sāhi, 135, 149, 199, 377,  
 571.  
 Par'tāp Singh, recast the Khumān  
 Rāy'sā, 2.  
 Par'tāp Singh *alias* Mōd Nārāyan,  
 361, 362.  
 Par'tāp Singh Sawāl, 502.  
 Par'yāg Dās, 163.  
 Patī Rām, 258.  
 Pāwar (a tribe), 699.  
 Phāl'kā Rāw, 134, 678.  
 Phatūri Lāl, 701.  
 Pñēran, 860.  
 Phul Chand, 703.  
 Pithāūrā, *alias* of Prithwi Rāj  
 Chāuhān, 4.  
 Pramara (a tribe), 699.  
 Prān Nāth (No. 1), 167.  
 Prān Nāth (No. 2), 403.  
 Prān Nāth (No. 3), 490.  
 Prān'nāthī (name of a sect), 167.  
 Prān'batl, 17.  
 Prath Jagāt (name of a clan), 37.  
 Prēm Kabi ? = Prēm Nāth, 351.  
 Prēm Kōswar Dās, 629, 859.  
 Prēm Nāth, 349, 350, 351, 581.  
 Prēm Sakhi, 423.  
 Prēmīyaman, 433.  
 Prithwi Rāj of Bikānēr, 5, 73, 638.  
 Prithwi Rāj, the Chāuhān, 4, 6, 7,  
 8, 37, 638.  
 Priyā Dās, 37, 51, 123, 319, 629.  
 Pūkhī, 442, 571.  
 Puṇḍa, 1.  
 Purān, 856.  
 Pūran Chand Jūth, 858.  
 Purukhōttam, 200, 638.  
 Purukhōttam Sukal, 581.  
 Pushkar, 857.  
 Puṣpa, 1.  
 Puṣya, 1.  
 Qādir Bakhsh, 67, 89.  
 Qiyām Khān, 445.  
 Rabi Nāth, 425.  
 Rabi Datt' *alias* Sabitā Datt', 304,  
 359.  
 Rādhāballabhi (name of sect), 34,  
 35, 54.  
 Rādhā Charan Gosāl, 706.  
 Rādhākānta Dēb (Rājā Sir), 638.  
 Rādhā Krish'n Dās, 706.  
 Rādhē Lāl, 554.  
 Rādhēs Misar, 37a.  
 Rāghō, 31.  
 Rāghu Lāl, 897.  
 Rāghu Mahāsay, 638.  
 Rāghu Nāth (No. 1), 8.  
 Rāghu Nāth (No. 2), 279.  
 Rāghu Nāth (No. 3), 196, 559,  
 560, 564, 571.  
 Rāghu Nāth *alias* Sib Din, 736.  
 Rāghu Nāth Dās, 622, 693.

- Raghu Nāth Rāw *alias* Appa  
     Sāhib, 505, 506.  
 Raghu Nāth Rāy, 193, 581.  
 Raghu Nāth Singh, 366.  
 Raghu Nāth Upādhyā, 680.  
 Raghu Rāj Singh, 532, 581, 629.  
 Raghu Rām, 896.  
 Raghu Rāy, 420.  
 Raḥīm = Abdu'r Raḥīm, 108, 571,  
     756.  
 Raḥīm (No. 2), 766.  
 Rājā Rām (No. 1), 233.  
 Rājā Rām (No. 2), 396.  
 Rāj Singh (of Gāūr), 160.  
 Rāj Singh (of Udāipur), 185—188.  
 Rajab Ji, 163.  
 Rajjab, 571, 898.  
 Rām, 128.  
 Rām *alias* Rām Bakhsh, 196, 907.  
 Rām Bakhsh *alias* Rām, 196, 907.  
 Rām Bhaṭṭ, 445.  
 Rām Chand Singh, 60.  
 Rām Chandr' (No. 1), 34.  
 Rām Chandr' (No. 2), 37a.  
 Rām Charan, 902.  
 Rām Charan Dās, 128.  
 Rām Dās (Bābā), 22, 37, 112, 638.  
 Rām Dās (No. 2), 478.  
 Rām Datt', 903.  
 Rām Dayā, 904.  
 Rām Dēb Singh, 905.  
 Rām Din, 669.  
 Rām Din Singh, 128, 581.  
 Rām Din Tripāṭhī, 143, 523, 524.  
 Rām Gulām, 638.  
 Rām Jas, 638.  
 Rām Ji, 262.  
 Rām Jū (J = Rām Ji), 571.  
 Rām Kishun Chāubē, 538.  
 Rām Kishun Kabi, 538.  
 Rām Krish'n, 34.  
 Rām Lāl, 908.  
 Rām Nārāyan, 737.  
 Rām Nāth *alias* Kabi Rām, 581,  
     785.  
 Rām Nāth Misar, 906.  
 Rām Nāth Par'dhān, 624.  
 Rām Par'sād, 444, 638.  
 Rām Par'sād (Agar'wālā), 639, 640.  
 Rām Rāy, 775.  
 Rām Rūp, 751.  
 Rām Sahāy, 568, 638.  
 Rām Sanēhī (name of sect), 324.  
 Rām Saran, 378, 379.  
 Rām Sēbak, 910.  
 Rām Sēkh, 909.  
 Rām Singh (No. 1), 371.  
 Rām Singh (No. 2), 380.  
 Rāmā Kant, 912.  
 Rāmānand, chap. IX, introd., 10—  
     13, 17, 31, 128, 638.  
 Ramāpati, 571, 900.  
 Ran'chhōr, a form of Krish'n, 20.  
 Ran Chhōr, 189.  
 Ran Dhīr Singh, 735.  
 Ran Jit Singh Sāh Jāg'rē, 714, 716.  
 Ran'jit Singh, Sēgar, 595.  
 Ragg Lāl, 368.  
 Raggilā Pritam, 638.  
 Raggilī Sakhi, 638.  
 Ras Dhām, 462.  
 Ras Khān *alias* Ibrāhīm, 67, 571,  
     581.  
 Ras Lāl, 428.  
 Ras Lin *alias* Gulām Nabi, 754.  
 Ras Nayak *alias* Ṭālib 'Alī, 439.  
 Ras Puñj Dās, 901.  
 Ras Rāj, 404.  
 Ras Rām, 285.  
 Ras Ragg, 620.  
 Ras Rūp, 415.  
 Rasāl *alias* Angan Lāl, 609.  
 Rasik Bihārī, 405, 638.  
 Rasik Dās, 774.  
 Rasik Gōbind, 638.  
 Rasik Lāl, 534.  
 Rasik Rāy, 638.  
 Rasik Sirōmanī, 267, cf. No. 262.  
 Rasiyā *alias* Najīb Khān, 571, 788.  
 Ratan, 149 Add., 155, 571.  
 Ratan Kūar, 376, 699.  
 Ratan Pāl, 899.



- Ratan Pál Singh, 212.  
 Ratan Sēn, 31.  
 Ratan Singh ? = Rāw Ratan, 70.  
 Ratan Singh *alias* Rat'nēs (No. 2),  
 149 Add., 344 Add.  
 Ratan Singh *alias* Rat'nēs (No. 3),  
 149 Add., 519—522, 524.  
 Ratan Singh (No. 4), 677.  
 Rati Nāth, 571.  
 Ratiyā Rānā, 20.  
 Rat'nēs, 149, 199.  
 Rat'nēs *alias* Ratan Singh, 149  
 Add., 344 Add., 519—522, 524.  
 Rāw Rānā, 521.  
 Rāw Ratan, 207.  
 Rāy Chand, 912.  
 Rāy Dās, 22.  
 Rāy Jū, 913.  
 Rāy Kabi, 913.  
 Rāy Mōhan, 638.  
 Rāy Singh, 73.  
 Rikhi Jū, 654.  
 Rikhi Nāth, 571, 581, 791.  
 Rikhi Rām Misar, 593.  
 Rūdal, 6, 7.  
 Rudr' Mani, 406.  
 Rudr' Mani Misar, 348, 352.  
 Rudr' Sāhī Sulagki, 143.  
 Rūp ? = Rūp Nārāyan, 268.  
 Rūp Chand, 37.  
 Rūp Nārāyan (No. 1), 17.  
 Rūp Nārāyan (No. 2), 268, 571.  
 Rūp Rāy, 333.  
 Rūp Sāhī, 503.  
 Rūp Sanātan, 638.  
 Sabal Singh, 210, 367, 564.  
 Sabal Syām, 927.  
 Sabhā Sāhī, 155, 346, 503.  
 Sabhā Singh, 155, 346, 503.  
 Sabitā Datt' *alias* Rabi Datt', 301.  
 Sadāsib, 187.  
 Sadānand, 234.  
 Sādhar, 498.  
 Sāgar, 482.  
 Sagun Dās, 778.  
 Sāhab, 742.  
 Sāhab Rām, 571.  
 Sahaj Rām, 592.  
 Sahaj Rām Sanādhya, 686.  
 Sāhī (derivation of the term), 149a.  
 Sāhī Rām, 275.  
 Sāhib Prasād Singh, 515, 731.  
 Sah'jō Bāi, 638.  
 Sāhu, chap. IX, introd.  
 Sakal, 248.  
 Sakhi Sukh, 453, 496.  
 Sālik, 613.  
 Sāmā Sakhi, 638.  
 Samādhān, 571.  
 Sāmant, 178.  
 Samar Singh, 725.  
 Sambhōg Nāth *alias* Sib Nāth  
 Sukal, 632.  
 Sambhu (? 147), 581.  
 Sambhu Kabi = Sambhu Nāth  
 Singh Sulagki, 147.  
 Sambhu Nāth, 357, 366.  
 Sambhu Nāth Misar (of Aśōthar),  
 338, 339, 359.  
 Sambhu Nāth Misar (of Bais'-  
 wārā), 621.  
 Sambhu Nāth Misar (of Murād-  
 ābād), 928.  
 Sambhu Nāth Singh Sulagki, see  
 Nrip Sambhu, 147, 359, 571, 581.  
 Sambhu Nāth Tripāthī, 366, 629.  
 Sambhu Par'sād, 92C.  
 Samman, 471.  
 Sam'nēs, 528.  
 Sampatī, 652.  
 Sanōhī, 367, 577.  
 Sanyam, 480, 571.  
 Saṅkar, 855.  
 Saṅkar Dās, 163.  
 Saṅkar Tripāthī, 613.  
 Saṅkh, 741.  
 Sansrit Chand, 37.  
 Sant, 318.  
 Sant Bak's, 724.  
 Sant Dās ? = Sūr Dās, 37n, 23n.  
 Sant Jib, 348, 353.  
 Santan, of Binduki, 473, 571.

- Santan, of Jāj'maṅ, 473.  
 Santōkh Rāy Bētal, 515.  
 Sar'b Sukh Lāl, 367, 424.  
 Saran, 916, 921.  
 Sārugg, 343.  
 Sārugg Dhar (a descendant of  
 Chand Bar'dāi), 6, 8.  
 Saras Rām, 930.  
 Saraswati, 151.  
 Sar'dār, 134, 196, 570—572, 581.  
 Sasi Nāth, 571, 931.  
 Sasi Sēkhar, 255.  
 Satrūjit Singh, 926.  
 Satya Nāmi (name of sect), 323.  
 SĀNDĀ, 638.  
 Sāwari Sakhī, 638.  
 Sayyad Bar'hānā, 330.  
 Scindia=Sondhiā, 170.  
 Sēbak (No. 1), 579, 581.  
 Sēbak (No. 2), 581, 677.  
 Sēgar, 72, 595.  
 Sēkh, 236, 367, 571.  
 Sēkhar, 581, 795.  
 Sēn, 12, 22.  
 Sēnūpatī, 165, 367, 571.  
 Sondhiā, 170.  
 Sōth Mānik Chand, 699.  
 Shāh 'Ālam, chap. IX, introd., 461.  
 Shāh Jahān, 51, 127, 128, 142, 143,  
 151, 174, 191, 206, 699.  
 Shāhī (derivation of the term), 149n.  
 Shāk'dwipī, 599.  
 Shar'fō, 519.  
 Shēr Khān, 60.  
 Shēr Shāh, 31, 113.  
 Shiva Prasād, chap. X, introd.,  
 376, 699n, 912.  
 Shiu Patī, 152.  
 Shri Nāth, 34.  
 Shujā', 194.  
 Shujāu'l Shāh, 158.  
 Sib (No. 1), 88, 571, 581.  
 Sib (No. 2), 431, 571, 581.  
 Sib Ar'sōlā, 338—340.  
 Sib Chandr', 638.  
 Sib Dās, 367, 758.  
 Sib Dās, 758.  
 Sib Datt', 571, 588.  
 Sib Din, 605, 606.  
 Sib Din *alias* Raghu Nāth, 736.  
 Sib Din Singh, 601.  
 Sib Lāl Dübē, 479.  
 Sib Nārānī (name of sect), 321.  
 Sib Nārāyan, 321.  
 Sib Nāth, 152, 571, 850.  
 Sib Nāth Sukal, 630—632, 850.  
 Sib Par'kās Singh, 643.  
 Sib Par'sād, chap. X, introd., 376,  
 699n, 912.  
 Sib Par'sann, 726.  
 Sib Patī P = Sib Nāth, 152.  
 Sib Rāj, 571, 932.  
 Sib Rāj, the Sulakī, 145, 211.  
 Sib Rām, 367, 416.  
 Sib Singh (Rājā), 17, 18, 19.  
 Sib Singh (No. 2), 417.  
 Sib Singh, Sawāi, 663.  
 Sib Singh, Sēgar, 595, 723.  
 Siddh, 743.  
 Sil Chandr', 37.  
 Singh, 474, 571.  
 Singh Rāj, 480.  
 Sirōmani, 262, cf. No. 267, 571.  
 Sir'tāj, 463.  
 Sitā, 128.  
 Sitā Rām Dās, 727.  
 Sital Par'sād Tiwārī, 705, 706.  
 Sital Rāy, 615.  
 Sital Tripāthī, 143, 523, 525.  
 Siv Par'sād, chap. X, introd., 376,  
 699(n), 912.  
 Siva Prasād, chap. X, introd., 376,  
 699, 912.  
 Sōbh, 936.  
 Sōbh Nāth, 937.  
 Sōm Nāth, 367, 443, 447.  
 Sōnā Dāsī, 638.  
 Sri Bhaṭṭ, 53, 55, 633.  
 Sri Dhar (No. 1), 156, 157, 571, 581.  
 Sri Dhar (of Rāj'putānā), 166, 367.  
 Sri Dhar *alias* Subbā Singh, 590.  
 Sri Gobind, 211, 571.

- Sri Haṭh, 746.  
 Sri Kar, 745.  
 Sri Lal, 489.  
 Sri Mati, 706.  
 Śrīnibās Dās, 706.  
 Śrīpatī, 150, 367, 571, 581.  
 Śrut Gōpāl, 15.  
 Subans Sukal, 589, 590, 638.  
 Subbā Singh, of Ōel, 589, 590.  
 Subuddhi, 744.  
 Sūdan, 367.  
 Sudar'san Singh, 709.  
 Sūjā, 194.  
 Sujān, 933.  
 Sujān Singh, 367, 368, 502.  
 Sukabi, 499.  
 Sukdēb, 160.  
 Sukh Dēb (of the Doḍb), 335.  
 Sukh Dēb Misar (of Kampilā),  
 160, 161, 359, 581, 661.  
 Sukh Dēb Misar (of DĀhlat'pur),  
 335, 356, 367.  
 Sukh Din, 681.  
 Sukh Lāl, 343, 354, 367.  
 Sukh Rām, 729.  
 Sukhānand, 446.  
 Sūkhan, 682.  
 Sulagki (a Rājput tribe), 143, 145,  
 211.  
 Sul'tān, 935.  
 Sul'tān Paṭhān *alias* Muḥammad  
 Khān, 213, 214.  
 Sumērū, 367.  
 Sumērū Singh, 367, 581, 759.  
 Sunām, 367.  
 Sundar (of Mithilā), 930.  
 Sundar (of As'nī), 934.  
 Sundar Dās (of Gwāliyar), 142,  
 571, 581, 629.  
 Sundar Dās (of Mēwār), 163, 164.  
 Sundar Thākur, 930.  
 Sūr (dynasty), 31.  
 Sūr Dās, 6, 35, 36, 37, 44, 59, 60,  
 104, 112, 171, 235, 571, 629, 638.  
 Sūr Singh, 191.  
 Sūr Swāmi (name of Sūr Dās), 37.  
 Sūr Syām (name of Sūr Dās), 37.  
 Sūraj, 367, 760.  
 Sūraj Chand (name of Sūr Dās),  
 37.  
 Sūraj Dās (name of Sūr Dās), 37.  
 Sūrati Misar, 134, 196, 326, 367,  
 571, 629.  
 Syām ? = Syām Lāl, 269.  
 Syām Dās, 316, 638.  
 Syām Lāl (No. 1), 299, 367.  
 Syām Lāl (No. 2), 341, 367.  
 Syām Manōhar, 779.  
 Syām Saran, 309.  
 Syām Sundar, 638.  
 Syāmal Dās, 6a.  
 Ṭah'kan, 832.  
 Ṭāj, 99.  
 Ṭālib 'Alī *alias* Ras Nāyak, 439.  
 Ṭān Sōn, 59, 60, 104, 112, 638.  
 Ṭārā Patī, 419, 571.  
 Ṭārīṇī Charaṇa Mītra, 629.  
 Ṭattwa Bōtā, 231.  
 Ṭēg Bahādur, 22, 169.  
 Ṭēg Pānī, 271.  
 Ṭōhī, 749.  
 Ṭōr, 665.  
 Ṭhākur (No. 1), 173, 378, 571, 581.  
 Ṭhākur (No. 2), 378, 434.  
 Ṭhākur Dās, 6, 7.  
 Ṭhākur Dayāl Singh, 706.  
 Ṭhākur Par'sād Tribēdi, 717.  
 Ṭhākur Par'sād Tripāṭhī, 570, 571,  
 573, 695.  
 Ṭhākur Par'sād Payāsi Misar, 599,  
 600.  
 Ṭhākur Rām, 833.  
 Ṭhaṇḍī Dās, 638.  
 Ṭikāṭ Rāy, 482, 484.  
 Ṭikhī, 748.  
 Ṭirath Rāj, 364.  
 Ṭoḍar Mal, 105, 128 Add.  
 Ṭōkh, 265, 571, 581.  
 Ṭōkh Nidhī, 432.  
 Ṭōsanī, 107.  
 Ṭōtā Rām, 706.  
 Traill, John (writer on Dādū), 163.

- Trilochan Dās, 22.  
 Tulā Rām, 571.  
 Tul'sī (author of the Kabi-mālā),  
 153.  
 Tul'sī Dās, chap. X, introd., 37, 59,  
 104, 126, 128, 130, 171, 196, 576,  
 638, 643, 740.  
 Tul'sī Rām (Agar'wālā), 51, 639,  
 640.  
 Tul'sī Sri Ōjhā, 581, 786.  
 Turāb Khān, 108 Add.  
 Ūdā, 20, 21.  
 Ūdal, 7.  
 Ūdan, 6, 7.  
 Udār Chand, 37.  
 Uday Dās, 168.  
 Uday Nāth (No. 1), 280.  
 Uday Nāth (No. 2), 334.  
 Uday Nāth Tribōdī, 169, 334, 358,  
 359, 571, 850.  
 Uday Singh (= Ūdal or Ūdan), 7.  
 Uday Singh (of Mār'wār), 76.  
 Uday Singh (of Rat'lām), 207.  
 Udayana, 31.  
 Udās, 458.  
 Ūdhō, 495, 571, 638.  
 Ūdhō Rām, 79, 571, 638.  
 Udit Nārāyan Singh, 564, 565, 567,  
 568.  
 Udōt Chand, 145 Add.  
 Umāpātī, 17, 18.  
 Umāpātī Tripāṭhī *alias* Kōbid,  
 691.  
 Umēd, 494.  
 Um'rāw Singh Bandhal'gōtī, 589,  
 604.  
 Um'rāw Singh (of Sāid'pur), 713.  
 Vallabhāchārya, 34.  
 Vālmiki, 128, 172, 712.  
 Vikramāditya, 629.  
 Viṣṇu Čarman, 17.  
 Waj'han, 923.  
 Wahāb, 924.  
 Wāhid, 925.  
 Wājīd 'Alī, 598.  
 Waterfield, 7.  
 Waz'han, 923.  
 Ya'qūb Khān, 134, 394.  
 Yākūb Khān, 394.  
 Yūsuf Khān, 134, 421.  
 Zān Khān Kōkah, 106.  
 Zū'l-faqār, 409.

## INDEX No. II.

## NAMES OF WORKS.

- Ābhās Rāmāyan, 638.  
 Ab'tār Charitr', 638.  
 Adbhut Charitr', 706.  
 Adhyātma Par'kās, 160.  
 Āgam, 13.  
 Āhnik, 873.  
 Āin-i-Akbarī, 37.  
 Āina-i-Tārikh Numā, 699.  
 Alaṅkār Bhūkhan, 339.  
 Alaṅkār Chandrikā (No. 1), 27.  
 Alaṅkār Chandrikā (No. 2), 462.  
 Alaṅkār Chandrōday, 512.  
 Alaṅkār Dar'pan, 355.  
 Alaṅkār Dīpak, 338.  
 Alaṅkār Mālā, 326.  
 Alaṅkār Nidhi, 348.  
 Ālhā Khaṇḍ, 6, 7.  
 Ālkhaṇḍ, 6.  
 Alifnāmā, 13.  
 Amara Kōṣa, 170, 567, 589, 638,  
 761.  
 Amrit Dhār, 11.  
 Ānand Raghunandan, 706.  
 Ānand Rām Sāgar, 13.  
 Ānand Ras (No. 1), 561, 638.  
 Ānand Ras (No. 2), 638, 668.  
 Ānandāmbudhi, 532, 629.  
 Ananya Jōg, 5.  
 Andhēr Nagari, 706.  
 Anōkārth (No. 1), 42.  
 Anōkārth (No. 2), 387.  
 Anōkārth (No. 2), 433, 638.  
 Aṅg Dar'pan, 754.  
 Aṅgrōzi Achchharō kō sikh'ne ki  
 Upāy, 699.  
 Aṅubhāṣya, 34.  
 Anurāg Bāg, 582.  
 An'war Chandrikā, 397.  
 Anyōkti-Kalpadrum, 582.  
 Arjun Bilās, 596.  
 Aṣṭa-jām (No. 1), 140, 638.  
 Aṣṭa-jām (No. 2), 638, 694.  
 Ashwa Binōd, 72.  
 Aṣṭa Chhāp, 35—37, 39—43, 819.  
 Askand Binōd, 527.  
 Awadh Bilās, 638.  
 Āzim Shāhī, reconson of Sat Sai,  
 196.  
 Bachchō kā in'ām, 699.  
 Bachitra Nāṭak, 109.  
 Badhu-binōd, 159.  
 Bāg Bahār (No. 1), 344.  
 Bāg Bahār (No. 2), 582.  
 Bādikī Hinsā, 706.  
 Bāidya Manōtsāb, 638.  
 Bāidya Ratan (No. 1), 596.  
 Bāidya Ratan (No. 2), 827.  
 Bāirāgya Sandipinī, 128.  
 Bāis Bansābali, 631.  
 Bāitāl Pachisi (No. 1), 326, 638.  
 Bāitāl Pachisi (No. 2), 366, 638.  
 Bāitāl Pachisi (No. 3), 620, 638.  
 Bāitāl Pachisi (No. 4), 638, 883.  
 Bāk Manōhar Piṅgal, 637.  
 Bāl Bōdh, 699.  
 Bāl Khēl, 706.  
 Balakh ki Ramāñi, 13.  
 Bal'bhadra Charitra, 511.  
 Bālak Purān, 564.  
 Ballabh Digbijāi, 34.  
 Bāmā Man Rañjan (No. 1), 482.  
 Bāmā Man Rañjan (No. 2), 699.  
 Bāni, 13.  
 Bansi Kalpalatā, 593.

Bārā Māsā (No. 1), 13.  
 Bārā Māsā (No. 2), 924.  
 Bārānganā Rahasya, 706.  
 Bar'n Mālā, 699.  
 Bārttik Rāj'niti, 629.  
 Bar'wāi Alapkar, 609.  
 Bar'wāi Nāyikā Bhōd (No. 1), 445.  
 Bar'wāi Nāyikā Bhōd (No. 2), 465.  
 Bar'wē Rāmāyan, 128, 638.  
 Basant, 13.  
 Basant Pachisi, 594.  
 Bōdarari Kathā, 638.  
 Bōni Saughār, 706.  
 Bhābūmahimna, 736.  
 Bhāgavad, 629.  
 Bhāgavad Gitā (quoted in Rāg), 638.  
 Bhāgavat (No. 1), 319.  
 Bhāgavat (No. 2), 629.  
 Bhāgavata Purāṇa, 17, 34, 37, 40,  
 105, 135, 532, 614, 629, 638, 797,  
 859.  
 Bhag'batī Binay, 695.  
 Bhajan Granth, 321.  
 Bhākhā Amar Kōs, 638.  
 Bhākhā Bhūkhan, 149, 377, 572,  
 580, 635, 636, 638, 660, 761.  
 Bhākhā Bāṇḍak, 638.  
 Bhākhā Chhand, 638.  
 Bhākhā Chandrōday, 489.  
 Bhākhā Indrajāl, 638.  
 Bhākhā Kāyadā, 638.  
 Bhākhā Kōkh, 638.  
 Bhākhā Pīngal, 638.  
 Bhākhā Rāj'niti, 574.  
 Bhākhā Rāmāyan, 739.  
 Bhākhā Sābar, 638.  
 Bhākhā Ritūpasanghār, 210.  
 Bhākhā Sār, 515, 731.  
 Bhākhā Sāṇḍar'j Lah'ri, 584.  
 Bhakt Māl Pradīpan, 51.  
 Bhakt Mālā, 36, 37, 44, 45, 51, 57,  
 67, 128, 319, 322, 638, 640, 800.  
 Bhakt Sindhu, 128.  
 Bhakt Urbasī, 51, 322.  
 Bhakti Bhāw, 507.  
 Bhārat Durdasā, 706.

Bhārat Jananī, 706.  
 Bhārat Sāṁbhāgya, 704, 706.  
 Bhārati Bhūkhan, 580.  
 Bhar'thari Gān, 638.  
 Bhar'thari Shatak, 604.  
 Bhar'thari Çataka, 604, 880.  
 Bhāṣā Prakāça, 578.  
 Bhāw Bilās, 140.  
 Bhawānī Chhand, 166.  
 Bhāwar Sāwar, 486.  
 Bhōj Bhūkhan, 519.  
 Bhramar-gīt, 804, 806.  
 Bhriyahari Sat, 880.  
 Bhūgōl Brittānt, 638.  
 Bhūgōl Hastāmalak, 699.  
 Bhūkhan Hajūrā, 145.  
 Bhūkhan Kāṁmudi, 735.  
 Bhūkhan Ullās, 145.  
 Bhūp-bhūkhan, 115.  
 Bichār Mālā, 287.  
 Bidur Prajāgar, 574.  
 Bidwan Mōd Taranginī, chap. X,  
 introd., 589, 590.  
 Bidyābhyās kā Phal, 638.  
 Bidyā Sundar, 706.  
 Bidyāṅkur, 699.  
 Bigyān Bibhākar, 706.  
 Bigyān Gitā, 134.  
 Bigyān Bilās, 320.  
 Bigyārthakāṁmudi, 149.  
 Bijān Bilās, chap. IX, introd., 37.  
 Bijān Muktabālī, 75, 564.  
 Bijak, 13, 14, 529, 638.  
 Bikram Biradābālī, 514.  
 Bikram Sat Sai, 514.  
 Bikh Parīchhā, 638.  
 Binay Pachisi, 538.  
 Binay Pattrikā, 128, 529, 638, 643,  
 894.  
 Binayāmrīt, 569.  
 Bir Singh kā Brittānt, 699.  
 Bir'bar Nāmā, 106.  
 Bishnu Bilās, 202.  
 Bishnu Pad, 34.  
 Brahm Bilās, 497.  
 Brahmōttarakhaṇḍa, 351, 595, 658.

- Braj Bilās, 369, 638.  
 Braj Jātrā, 638.  
 Brihachchhivapurāna, 695, 619.  
 Brihad Rāmāyan Māhātmya, 123.  
 Brihat Kabi-ballabh, 939.  
 Brindāban Sāt, 638.  
 Britt Bichār, 160.  
 Brittahār, 585.  
 Britt-Bhāskar, 373.  
 Brittya Binōd, 901.  
 Buddh Sāgar, 169.  
 Būrh Mūh Muhāsā, Lōg Chalā  
 Tamāse, 706.  
 Byangya Satak, 432.  
 Çabda-Kalpadruma, 638.  
 Çakuntalā, 198, 706.  
 Çapkara Digvijaya, 587.  
 Çārggadhara Paddhati, 8.  
 Chachohhu Dān, 706.  
 Chakābyūh, 490.  
 Chamatkār Chandrikā, 761.  
 Chañchar, 13.  
 Chandan Sat SĪ, 374.  
 Chandra Prabōdh, 486.  
 Chandrabali, 706.  
 Chandralōka, 377.  
 Chandrāst, 581.  
 Chandrōday, 334.  
 Chandr' Sōn, 706.  
 Chār Dar'wōsh, 638.  
 Chāupāi Rāmāyan, 123.  
 Chāurāsī Bārtā, 37.  
 Chātīsā, 13.  
 Chōt-Chandrikā, 564.  
 Chhand Chhappani, 477.  
 Chhand Bichār, 160.  
 Chhand Payōnidhi, 943.  
 Chhand Sār (No. 1), 51.  
 Chhand Sār (No. 2), 146.  
 Chhand Sār (No. 3), 830.  
 Chhand Sriggār, 340.  
 Chhand Swarūpini, 943.  
 Chhand-bichār, 143.  
 Chhandānand, 693.  
 Chhandārnab, 344.  
 Chhōṭā Bhūgōl Hastāmalak, 699.  
 Chhōṭā Jām-i-Jahān Numā, 699.  
 Chhappāi Rāmāyan, 123.  
 Chhattra Par'kās, 197, 202, 638.  
 Chit Bilās, 768.  
 Chitra-bhūkhan, 649.  
 Chitrakalādhar, 694.  
 Çiva Purāna, 621.  
 Dādū ki Bāni, 163.  
 Dādū Panthī Granth, 163.  
 Dāktari, 638.  
 Dan Lilā (No. 1), 43.  
 Dān-Lilā (No. 2), 220.  
 Dānavākyāvali, 17.  
 Das Pādshāh kā granth, 169.  
 Dasābatār, 580.  
 Dasam Iskandh (Pōthī), cf. Dasam  
 Skandh, 629.  
 Dasam Skandh, cf. Dasam Iskandh  
 43, 629.  
 Das'rath Rāy, 160.  
 Dayā Bilās, 638.  
 Dēb Purukh Driahya, 706.  
 Dēb-māyā Prapañoh, 140, 706.  
 Dēbī-charitr' Sarōj, 604.  
 Dhanāñjay Bijay, 706.  
 Dharma-tattwasār, 639.  
 Dhyān Chintāmani, 910.  
 Dhyān Mañjari, 638.  
 Dig-bijāi Bhūkhan, 694.  
 Dil Bah'lāō, 699.  
 Dip-Mālikā Charitr', 220.  
 Dōhā Rāmāyan, 123.  
 Dōhābali (of Tul'āi Dās), 123, 638.  
 Dohābali (of Umāpatī Tripāthī),  
 691.  
 Dōhābali (of Jugul Par'sād), 839.  
 Driṣṭ Kūṭ (emblomatic verses) by  
 Sūr Dās, 37, 571.  
 Dūkhan Ullās, 145.  
 Dukkhini Bālā, 706.  
 Dunnallan, 699.  
 Durgābhakti Taraggiṭi, 17.  
 Durlabh Bandhu, 706.  
 Dūti Bilās, 697.  
 Dūti Dar'pan, 694.  
 Fārsi Sarf-ō-Nahw, 699.

- Ganēṣa Purāṇa, 30.  
 Gaggā Bhūkhan, 697.  
 Gaggā Laharī, 506.  
 Ganitāṅk, 638.  
 Gaj Singh Bilās, 812.  
 Gar'bhābali Rāmāyan, 638.  
 Gāūrī Parinay, 706.  
 Gayā Pattana, 17.  
 Ghazals (of Sāūdā), 638.  
 Gīta Gōvinda, 19, 20, 21, 42, 912.  
 Gītābali, 128, 638.  
 Gīt'gōbindādarshan, 912.  
 Gō Sapkaṭ, 706.  
 Gōbind Sukhad Bihār, 564.  
 Gōpāchalakathā, 866.  
 Gōpāl Pachisi, 531.  
 Gōpī Chand Gān, 638.  
 Gōpī Pachisi, 507.  
 Gōrakh Maohēndr' Samāj, 638.  
 Gōrakh Nāth ki Goshthī, 13.  
 Gosāl Charitr', 128, 130.  
 Granth, 12, 22, 638, 767.  
 Granth Sāhib, 169.  
 Grih Chaṇḍī, 706.  
 Gulāb āūr Chamōli ki Qissā, 699.  
 Gulzār-Bihār, 17.  
 Guru Nyās, 321.  
 Gurū Kāthā, 373.  
 Guṭ'kā, 699.  
 Gyān-chūran Bachanikā, 838.  
 Gyān Dōhābali, 731.  
 Gyān Par'kāś, 323.  
 Gyān Samudra, 143.  
 Gyān Sarōbar, 708.  
 Gyān Swarōday, 23.  
 Gyān Upadēs, 638.  
 Hajārā, chap. X, introd., 159, 334, 358.  
 Hammira Charitra, 8.  
 Hammir Kābya, 6, 8.  
 Hammir Rāsā, 8.  
 Hammir Rāy'sa, 6, 8.  
 Hanumān Bāhuk, 128, 638.  
 Hanuman Nāṭaka, 172, 592.  
 Hanumān Nāṭak, 638.  
 Hanuman Nakh'sikh, 170.  
 Hanumat Bhūkhan, 571.  
 Hanumat Chhabisi, 584.  
 Hār Mālā of Nar'si, 638.  
 Hārāwatī, 820.  
 Hari Nāmābali, 526.  
 Haribans, 360.  
 Haribans Dar'pan, 564.  
 Harishchandrikā, 581.  
 Harishchandra Chandrikā, 37n.  
 Harishchandra Kalā, 581, 706n.  
 Harivarṇa, 360, 716.  
 Hāsya Ras, 610.  
 Hātam Tāi, 638.  
 Hikāyātu'l Sālihāt, 699.  
 Hindi Byākaran, 699.  
 Hiṇḍōl, 13.  
 Hirā Rānjhā, 638.  
 Hit Chāūrāsī Dhām, 56.  
 Hit Taraggini, 797.  
 Hitōpadēṣa, 51, 629.  
 Hitōpadēs, 638.  
 Hōli, 13.  
 Hōli Khagēs, 706.  
 Huqāiqu'l Mā'jūdāt, 699.  
 Ishk Mahōtsab, 569.  
 Itihās Timir Nāshak, 699.  
 Jag Mōhan, 559.  
 Jagad Binōd, 506, 638.  
 Jagat Bilās, 184.  
 Jāi Chandra Prakās, 6.  
 Jāi Dēb Bilās, 188.  
 Jāi Nar'singh ki, 706.  
 Jāi Singh Kalpadrum, 325.  
 Jāimīniya Sūtra Bhāṣya, 34.  
 Jāisā Kām Wāisā Parinām, 706.  
 Jām-i-Jahān Numā, 699.  
 Jamunā Laharī, 507.  
 Jamunā Satak, 420.  
 Jūnaki Mangal (No. 1), 128.  
 Jūnaki Mangal (No. 2), 705, 706.  
 Jājirāband, 159.  
 Jawāhir Ratnākar, 485.  
 Jhūl'nā, 13.  
 Jhūl'nā Rāmāyan, 128.  
 Jōg Tattwa, 261.  
 Jukti Rāmāyan, 577, 578.



- Kabi Bachan Sudhā, 581.  
 Kabi Binōd, 166, 167.  
 Kabi-kul Kalpa-tara, 143.  
 Kabi-kul Kapṭhābharan, 358.  
 Kabi-mālā, 163.  
 Kabi-nēh, 672.  
 Kabi-priyā, 134, 137, 571, 572, 633,  
 678, 761.  
 Kabi-Priyābharan, 761.  
 Kabi Ratnākar, 698.  
 Kabīr Pāñjī, 12.  
 Kabīndra-kalpa-latā, 151.  
 Kabitt' Akālī, 701.  
 Kabitta Rāmāyan, 123, 633.  
 Kabittābālī, 123.  
 Kābya Bhūkhan, 523.  
 Kābya-bibōk, 143.  
 Kābya Bilās, 149.  
 Kābya Kalpadrum (No. 1), 150.  
 Kābya Kalpadrum (No. 2), 165.  
 Kābya Kalpadrum (No. 3), 618.  
 Kābya Kalādhār, 559.  
 Kābya Nirālī, 147.  
 Kābya-nir'nay, 344.  
 Kābya-par'kās, 143.  
 Kābya-rasāyan, 140.  
 Kābya Ratnākar, 735.  
 Kābya Saṅgrah, 696.  
 Kābya Sarōj, 160.  
 Kābya Sirōmani, 618.  
 Kābyābharan, 374.  
 Kalā Nidhi, 349.  
 Kālidās Hajārā, chap. X, introd.,  
 169, 334, 358.  
 Kālōl Tarāṅginī, 374.  
 Kanar'pī Ghāṭ Larāī, 363.  
 Kar'kā Rāmāyan, 123.  
 Karnābharan, 115.  
 Karpūr Mañjarī, 706.  
 Kāshī kā Chhayā-chittra, 581.  
 Kāshmir Kusum, 581.  
 Kāsi Khaṇḍ, 638.  
 Kāūtuk Ratnābālī, 638.  
 Kāyasth-dhar'm Dar'pan, 903.  
 Kāyastha-kulā Bhāskara, 903.  
 Kesari Par'kās, 374.  
 Kētō Kritānt, 706.  
 Khāś Granth, 12.  
 Khas'rā, 12.  
 Khaṭ Ritu (No. 1), 210, 633.  
 Khaṭ Ritu (No. 2), 479, 633.  
 Khaṭ Ritu (No. 3), 633, 643.  
 Khumān Rāy'ōā, 2.  
 Khyāt, 76.  
 Kishōr Saṅgrah, 243.  
 Kitāb-i-Mahābharata, 564.  
 Kōk Sār, 347, 638.  
 Krish'n Chandrikā (No. 1), 249.  
 Krish'n Chandrikā (No. 2), 395.  
 Krish'n-Charitāmrit, 373.  
 Krish'n Datt' Bhūkhan, 606.  
 Krish'n Gītābālī, 638.  
 Krish'n Kālōl, 372, 629.  
 Krishnābālī, 123, 638.  
 Kṛiṣṇa Khaṇḍa, 372, 634.  
 Kuchh Bāyān ap'nī Zubān kī, 699.  
 Kumār Pāl Charitra, 4.  
 Kuṇḍaliyā of Giri Dhar, 245.  
 Kuṇḍaliyā Rāmāyan, 123.  
 Lachhman Satak, 170.  
 Laghu Bhūkhan Alaṅkā, 697.  
 Lāl Chandrikā (No. 1), 561.  
 Lāl Chandrikā (No. 2), 629.  
 Lalit Lalām, 146.  
 Lalitā Nāṭikā, 706.  
 Lāō Granth, 321.  
 Laṭāf-i-Hindī, 629.  
 Law Granth, 321.  
 Lilāvati, 638, 912.  
 Lovers, work on, meaning of term,  
 87n; see Nos. 87, 142, 146, 147,  
 202, 247, 260, 300, 303, 356, 377,  
 445, 451, 465, 527, 536, 561, 608,  
 618, 650, 668, 715, 723, 791, 808,  
 810, 895; see also Nakh'sikh.  
 Lōnā Chamārī kā Mantr', quoted  
 in Rāg, 638.  
 Maṇḍir-i-Bhākhā, 629.  
 Mādhab Bilās (No. 1), 629, 638.  
 Mādhab Bilās (No. 2), 638, 896.  
 Mādhab Sulōchanā, 797.  
 Mādhabānal, 629.

Mādhavānala (No. 1), 629.  
 Mādhavānala (No. 2), 872.  
 Mādhōnal (No. 1), 216.  
 Mādhōnal (No. 2), 629.  
 Mādhōnal (No. 3), 872.  
 Mādhō Bilās, (629, 896), 638.  
 Madhu Priyā, 510.  
 Madhumati, 704.  
 Madhuri, 706.  
 Mahā Rās, 706.  
 Mahābhārata, chap. X, introd., 75;  
 210, 559, 564, 566, 607, 638.  
 Mahābhārat Dar'pan, 564.  
 Mahā-par'lāi, 323.  
 Mahōbā Khaṇḍ of Prithwī Rāj  
 Rāy'sā, 6, 7.  
 Mān Charitr', 109.  
 Mān Līlā, 42.  
 Mān Mañjari, 638.  
 Mānas Bhūkhan, 571.  
 Mānas Saṅkābali, 576.  
 Mānava Dharmasār, 699.  
 Maṅgal, 13.  
 Mānik-bōdh, 891.  
 Manōj Latikā, 604.  
 Manōrañjan Itihās, 638.  
 Mazāmin, 699.  
 Miqrā'atu'l-kāhilin, 699.  
 Misar Sriṅgār, 331.  
 Mitra Manōhar, 574.  
 Mōchh Panth, 486.  
 Mrīchchhakaṭikā, 706.  
 Mudrā Rāchhas, 706.  
 Muhūrta Chintāmaṇi, 366.  
 Mukti-Muktābali, 703.  
 Nab Mallikā, 706.  
 Nahukh Nāṭak, 706.  
 Nān' Pachāsā, 154.  
 Nān Sukh, quoted in Rag, 638.  
 Nāṅadha, 349.  
 Nakh'sikh, 87<sup>n</sup>, 135, 140, 141, 149,  
 326, 404, 419, 432, 452, 479, 494,  
 507, 510, 533, 557, 630, 633, 637,  
 644, 648, 655, 660, 673, 730, 848,  
 889, 892; see also Lovers, works  
 on.

Nala and Damayantī, 37.  
 Nalōdaya, 123.  
 Nām Mālā (No. 1), 42, 638.  
 Nām Mālā (No. 2), 433, 638.  
 Nām'kētōpākhyān, 245.  
 Nām Rāmāyan, 526.  
 Narind Bhūkhan, 945.  
 Nāṭak, 706 (n).  
 Nāyak Bhēd, 87<sup>n</sup>; see Lovers,  
 works on.  
 Nāyikā Bhēd, 87<sup>n</sup>, 445, 465; see  
 Lovers, works on.  
 Naṅir ki Shā'ir, 171.  
 Nil Dōbi, 706.  
 Nir'nay Mañjari, 680.  
 Niti-bilās, 695.  
 Niti Kathā, 638.  
 Nritya Rāghab Milan, 909.  
 Pachchhī Bilās, 630.  
 Pad Bilās, 373.  
 Pad ki Pōthi, 376.  
 Padmāwat, 31, 638.  
 Padmāwati, 706.  
 Padmini Kathā, 638.  
 Pākhaṇḍ Bīrāmban, 706.  
 Pañch Ratan, 128, 638.  
 Pañchādhyāyī, 42.  
 Pañchanaliya, 349.  
 Paṇḍavō kō Yajña, 832.  
 Pārbatī Maṅgal, 128.  
 Pārijāt Haran, 706.  
 Pār'si Par'kās, 174.  
 Pathik-bōdh, 374.  
 Phājil Alī Par'kās, 160.  
 Phar'mūkōpiyā, 638.  
 Phatō Par'kās, 155.  
 Phatēshāh Bhūkhan, 155.  
 Pīngal, 141, 638.  
 Pōthi Bhāgavat, 629.  
 Pōthi Dasam Iskandh, 629.  
 Pōthi lōk ūkat ras jagat, 758.  
 Pōthi Shāh Muhammad Shāhī, 355.  
 Prabhāvati Harāṇa, 641, 706.  
 Prabhāwati, 706.  
 Prabōdha Chandrōdaya, 369, 638,  
 706.

- Prabandh Ghaṭ'nā, 216.  
 Prahlād Charitr', 636.  
 Prasiddh Mahātmāś kā Jiban  
 Charitr', 34a, 37a, 569, 581.  
 Prastār Prabhākar, 801.  
 Pratham Granth (of Jag Jiban  
 Dās), 823.  
 Prēm Dipikā (No. 1), 140.  
 Prēm Dipikā (No. 2), 516.  
 Prēm Jōgini, 706.  
 Prēm Payōaidhi, 407.  
 Prēm Ratna, 376.  
 Prēm Ratnākar (No. 1), 212.  
 Prēm Ratnākar (No. 2), 149 Add.,  
 344.  
 Prēm Sāgar, 40, 629, 638.  
 Prēm Sattwa Nirūp, 806.  
 Prēm Sumārg, 169.  
 Prēm Taragg, 140.  
 Prithi Rāj Rāy'sa, 6, 638.  
 Purāṇa, 128.  
 Puruṣa Parikṣa, 17.  
 Qissa-i-Sandford-o-Merton, 699.  
 Qiyāmat Nāmā, 167.  
 Rādihā Bhūkhan, 639.  
 Radhā Madhab, 706.  
 Rādihā Satak, 664.  
 Rādihā Sudhānidhi, 56.  
 Rādhikā-bilās, 140.  
 Rāg Gōbind, 20.  
 Rāg-Kalpadrum, 638.  
 Rāg Mālā (No. 1), 400, 638.  
 Rāg Mālā (No. 2), 904, 638.  
 Rāg-Sāgarōdbhab Rāg-Kalpadrum,  
 chap. X, introd., 34, 35, 36, 638.  
 Rāg-Sāgarōdbhab, 34, 35, 36.  
 Raghubr Dhyānābali, 695.  
 Raghu-rāj Ghanāchhari, 373.  
 Raghuvamṣa, 128, 592.  
 Rāj Dēb Bilās, 186.  
 Rāj Ratnākar, 187.  
 Rāj Par'kās, 185.  
 Rāj Pattanā, 189.  
 Rāj Rūpakākhyāt, 195.  
 Rājā Bhar'thari Gān, 638.  
 Rājā Bhōj kā Sap'nā, 699.  
 Rājanīti (of Chāṇakya), 51, 574,  
 629, 840, 919.  
 Rāj'nīti, 630, 638.  
 Rām-alapkrit-mafjari, 134.  
 Rām Bilās (No. 1), 357, 366.  
 Rām Bilās (No. 2), 712.  
 Rām Bhūkhan, 27.  
 Rām Binōd, 638.  
 Rām-chandrikā, 134, 577, 578, 638.  
 Rām Charan Chinh, 638.  
 Rām-Charit-Mānas, 128.  
 Rām Charitr', 172.  
 Rām-Gīt Mālā, 373.  
 Rām Kabittābali (of Ajodhyā  
 Par'sād Bāj'pōyi), 693.  
 Rām Kalōwā, 624.  
 Rām Kathā, 706.  
 Rām Krish'n Gun-Māl, 697.  
 Rām Lālā kar Nah'chhū, 128.  
 Rām Lālā, 706.  
 Rām Naba-ratan, 695.  
 Rām-nibās Rāmāyan, 695.  
 Rām Rāban kā juddh, 895.  
 Rām-rahasya Rāmāyan, 858.  
 Rām Ratnākar, 373.  
 Rām Sagunābali, 128.  
 Rām Salākā, 128, 638.  
 Rām Sat Sai, 128, 638.  
 Rām Tattwa Bōdhani, 643.  
 Rāmāqvamōdhā, 476.  
 Ramāini, 13.  
 Ramal Bhākhā, 488.  
 Ramal Prashna, 691.  
 Rāmānand Bihār, 695.  
 Rāmānand ki Gōshṭhī, 13.  
 Rāmāspad, 373.  
 Rāmāyan, versions of, p. 57.  
 Rāmāyan (of Tul'sī Dās), 128,  
 576, 638.  
 Rāmāyan (of Chintāmani Tripā-  
 ṭhī), 143.  
 Rāmāyan (of Bhag'want Rāy),  
 833.  
 Rāmāyan (of Gulāb Singh), 486.  
 Rāmāyan (of Gaj'rāj Upādhyā),  
 685.

- Rāmāyan (of Sahaj Rām), 592.  
 Rāmāyan (of Sapkar Tripāthī), 613.  
 Rāmāyan (of Chandr' Jhā), 703.  
 Rāmāyan (of Samar Singh), 725.  
 Rāmāyan, Ābhās R., 638.  
 „ Bar'wē R., 128, 638.  
 „ Bhākhā R., 739.  
 „ Chānpāi R., 128.  
 „ Chhappāi R., 128.  
 „ Dohā R., 128.  
 „ Gar'bhābali R., 638.  
 „ Jhul'nā R., 128.  
 „ Jukti R., 577, 578.  
 „ Kabitta R., 128.  
 „ Kār'kā R., 128.  
 „ Kuṇḍaliyā R., 128.  
 „ Nām R., 526.  
 „ Rām Bilās R., 357.  
 „ Rām Nibās R., 695.  
 „ Rām Rahasya R., 858.  
 „ Rōlā R., 128.  
 „ Ślōkābali R., 638.  
 Rāmāyan Māhātmya (Brihad), 128.  
 Rāmāyan Parichārya, 569.  
 Rāmāyana, chap. X, introd., 128, 173, 712.  
 Ran Dhir Prēm Mōhini, 706.  
 Ras Bilās (No. 1), 140.  
 Ras Bilās (No. 2), 154.  
 Ras Bilās (No. 3), 519.  
 Ras-chandrikā, 138, 334.  
 Ras-chandrōday (No. 1), 334.  
 Ras-chandrōday (No. 2), 570, 573.  
 Ras-dar'pan, 730.  
 Ras-dīp, 496.  
 Ras Kallōl (No. 1), 338.  
 Ras Kallōl (No. 2), 504.  
 Ras Kāṁmudi, 546.  
 Ras kō pad, 59.  
 Ras Nidhi, 431.  
 Rās Pañchādhyāyī (P 42), quoted in Rāg, 638.  
 Ras Par'bōdh (No. 1), 754.  
 Ras Par'bōdh (No. 2), 934.  
 Ras Rahasya, 638.  
 Ras Rāj, 146, 638, 894, 926.  
 Ras Itāñjan, 162.  
 Ras Ratnābali, 154.  
 Ras Ratnākar, 697.  
 Ras-sārāns, 344.  
 Ras Tarangini, 338.  
 Rasamañjari, 155, 589.  
 Rasānand-lahari, 140.  
 Rasār'nab, 356, 638.  
 Rasatarangini, 589.  
 Rasik Bilās (No. 1), 158.  
 Rasik Bilās (No. 2), 339.  
 Rasik Mōhan, 559.  
 Rasik-priyā, 134, 326, 394, 421, 571, 575, 638.  
 Rasik-rasāl, 437.  
 Ratan Mālā, 932.  
 Rati-binōd, 334.  
 Ratnābali (of Umāpati Tripāthī), 691.  
 Ratnāvālī (the play), 31.  
 Rāy'sā Rāv Ratan, 207.  
 Rēkhtā, 13.  
 Rītūpasanghār, 210.  
 Rōgāntak Sār, 638.  
 Rōlā Rāmāyan, 128.  
 Rukmini Maṅgal, 42, 638.  
 Rukmini Swayambar, 706.  
 Rūp Bilās (No. 1), 503.  
 Rūp Bilās (No. 2), 509.  
 Sabads (of Dulhā Rām), 324.  
 Sabdābali (of Kabir), 13.  
 Sabdābali (of Sib Nārāyan), 321.  
 Sabhā Bilās, 629, 638.  
 Sachchī Bahāduri, 699.  
 Sādhāran Siddhānt, 59.  
 Sāhitya Bausidhar, 574.  
 Sāhitya Bhūkhan, 347.  
 Sāhitya Chandrikā, 346.  
 Sāhitya Dar'pan, 507.  
 Sāhitya Dūkhan, 507.  
 Sāhitya Ras, 504.  
 Sāhitya Sarasī, 571.  
 Sāhitya Sudhā-nidhi, 340.  
 Sāhitya Sudhāsāgar, 693.

- Sajjād Sumbul, 706.  
 Sākhis (of Kabīr), 12.  
 Sākhis (of Dalhā Rām), 324.  
 Sakuntalā (No. 1), 629.  
 Sakuntalā (No. 2), 706.  
 Sālibōtr', 350, 365, 377, 469, 638,  
 657, 854, 914, 949.  
 Salil, 319.  
 Samara Sāra, 364.  
 Samay-bōdh, 328.  
 Samay-ōgh, 328.  
 Sāmudrikā, 638.  
 Sandford aur Merton ki kahāni,  
 699.  
 Saggīta Darpaṇa, 638.  
 Saggīta Ratnākara, 638.  
 Saggīt Pachīsī, 638.  
 Saggīt Sār, 60, 638.  
 Saṅkaṭ Mōchan, 128.  
 Sāntāchāri, 321.  
 Sant Bilās, 321.  
 Sānt Mahimā, 321.  
 Sāntōpadēs, 321.  
 Sānt Par'wān, 321.  
 Sānt Sāgar, 321.  
 Sānt Sundar, 321.  
 Sārang Dhar Paddhati, 8.  
 Saras Ras, 326, 638.  
 Sarb Lōh Par'kāś, 169.  
 Sarf-ō-nahw-i-Ūrdū, 699.  
 Sarmishthā, 706.  
 Sarōjinī, 706.  
 Sarpādi Jantun ki Pōthī, 638.  
 Sarvasaṅgraha, 529.  
 Sat-kabi-girā Bilās, 359.  
 Sat Sai (of Bihāri), 196, 213, 214,  
 215, 326, 337, 346, 397, 409, 421,  
 559, 561, 562, 571, 629, 638, 811,  
 907.  
 Sat Sai (of Bikram), 514.  
 Sat Sai (of Chandan), 374.  
 Sat Sai (of Tul'sī), 128, 740.  
 Satī Pratāp, 706.  
 Satya Harishchandr', 706.  
 Shād Nāmā, 695.  
 Shāh Nāma, 698.  
 Shahādāt-i-Qur'ān- bar Kutub-i-  
 Rabbāni, 699.  
 Shāers of Mannā Lal, 583, 599, 638.  
 Shāers (of Naṅir), 171, 638.  
 Sham'shād SĀHān, 706.  
 Shri Harishchandra Kalā, 581,  
 706 (n).  
 Sib ChĀṆpāi, 758.  
 Sib Rāj Bhūkhan, 145.  
 Sib-Sāgar, 932.  
 Sib Singh Sarōj (No. 1), 159, 595.  
 Sib Singh Sarōj (No. 2), 723.  
 Sib Swarōday, 638.  
 Sīkhō kā Tulū' aur Ghurūb, 699.  
 Sīkhō kā Uday Ast, 699.  
 Sigghāsan Battisi, 142, 629, 638.  
 Siau Bōdh, 638.  
 Sīlōkābali Rāmāyan, 638.  
 Snōh Sāgar, 638.  
 Sri Bhāgawat, 332, 629.  
 Sri Bhāgawat Dasam Iskandh,  
 629.  
 Sri Krish'nābali, 128, 638.  
 Sringār Dōha, 507.  
 Sringār Kabitta, 507.  
 Sringār Latikā, 599.  
 Sringār Nab Ras, 547.  
 Sringār-nir'nay, 344.  
 Sringār Ratnābali, 375.  
 Sringār Ratnākar, 611.  
 Sringār-Saṅgrah, 571.  
 Sringār Sār, 374.  
 Sringār Sārābali, 627.  
 Sringār SĀHrābh, 445.  
 Sringār Sirōmani, 377.  
 Sringār Sudhākar, 715.  
 Srīpāl Charitr', 855.  
 Srīpati Sarōj, 150.  
 Srī Rām Agyā, 128.  
 Sruti-bhūkhan, 115.  
 Strī Sichehā Bidhāyak, 638.  
 Subōdhanī, 34.  
 Subōdhini, 34n.  
 Sudāmā Charitr', 33, 638.  
 Sudhā Nidhi, 432.  
 Sugā Bahattari, 638.

- Sujān Binōd, 140.  
 Sujān Sāgar, 347.  
 Sukh Nidhān, 13, 15.  
 Sumil Binōd, 140.  
 Sundar Bidyā, 142.  
 Sundar Saṅkhyā, 163, 164.  
 Sundar Satak, 532.  
 Sundar Srīṅgar, 142.  
 Sundarī Tilak, chap. X, introd.,  
 681.  
 Sundarī-Tilak-Nāmāvalī, 581, 583.  
 Sūnisār, 634.  
 Sunīti Par'kās, 169.  
 Sūr Sāgar, 37, 638.  
 Sūr Sāgar (in comic style), 306.  
 Sūrya Par'kās, 370.  
 Swāmi Kārttikēyānuprēkṣa, 628.  
 Swarōday, 309.  
 Swayambōdh Ūrdū, 699.  
 Taptā Sambaran, 706.  
 Tārīkh-i-Kalīsā, 699.  
 Trīdīp, 604.  
 Tul'sī Bhūkhan, 571.  
 Tul'sī-krit Rāmāyan, 128.  
 Tul'sī Sabdar'th Prakās, 35, 319.  
 Ukhā Haran, 642, 706.  
 Upaniṣad, 128.  
 Upa'dēs Kathā, 638.  
 Up'sat'sāīyā, 811.  
 Uṣa Harāṇa, 642, 706.  
 Vēda, 128.  
 Vētāla Pañchaviṃṣatikā, 326, 360.  
 Vivāda Sāra, 17.  
 Viṣasya Viṣamāṅṣadham, 706.  
 Wāqī'āt-i-Bābarī, 108.  
 Wēnis kā Sāudāgar, 706.

## INDEX No. III.

## NAMES OF PLACES.

- Ag'ra, 37, 171, 326.  
 Ak'bar'pur, 106.  
 Ahawanadi Koliya, 711.  
 Ahmadabad, 163, 639, 699, 896.  
 Agāgarh; 541, 553.  
 Aj'garā, 731.  
 Āj'mēr, 163, 334.  
 Ajodhya, 34, 128, 691, 692.  
 Aliganj, 669, 717, 718.  
 Aligarh, 634.  
 Allāhabād, 128, 706.  
 Al'war, 8, 9, 601.  
 Amar'kōṭ, 113.  
 Am'dābād, 635, 636.  
 Amēr, 44, 106, 109, 114, 100, 325,  
 330.  
 Amēthi, 31, 160, 209, 332, 334, 359,  
 589, 604.  
 Anand'pur, 169.  
 An'hal, 4.  
 Ar'wal, 314.  
 Asī, 128.  
 As'ni, 92, 113, 114, 116, 173, 247, 931.  
 Asōthar, 333—339, 341—343, 644  
 Audh, chap. X, introd., 31, 105,  
 332, 351, 356, 364, 365, 570,  
 593, 694, 599—603, 624, 691, 732.  
 Āzam'garh, 906.  
 Bāchhil Titāuli, 614.  
 Bādēr, 489.  
 Baghel'khaṇḍ, chap. X, introd.,  
 359, 528, 529, 531, 532.  
 Bāg'mahal, 503.  
 Bahirāich, 150, 603, 603, 615.  
 Bais'wārā, 364, 365, 372, 451, 490,  
 607, 619, 621, 703, 732.  
 Balirām'pur, 596, 694.  
 Banāras, chap. X, introd., 13, 16,  
 34, 113, 128, 151, 256, 280, 365,  
 376, 559—588, 691, 699, 704—  
 706, 796.  
 Bāndā, 128, 502, 506, 512, 527, 634,  
 538, 539, 545.  
 Bāndhō (= Riwā), 12, 24, 60, 92,  
 113, 114, 523—532, 629, 706.  
 Bandhuā, 686.  
 Bāṅkipur, 31, 633.  
 Ban'pūrā, 159, 176, 334, 358.  
 Bārābaṅki, 126, 323, 373, 483, 497,  
 696, 723—727, 798, 902.  
 Bar'dhānā, 463.  
 Dārī, 33.  
 Bar'sānā, 66, 942.  
 Bāsīrāj, 30.  
 Bāṅrī, 615.  
 Bāzī'pur, 17.  
 Bētī, 113, 334, 484, 611, 720.  
 Betiya, 34.  
 Bhāgal'pur, 128.  
 Bharat'pur, 699.  
 Bhaṭāuli, 626.  
 Bhaṭipurā, 7.  
 Bhāṅgāw, 57.  
 Bhin'gā, 340, 606, 606.  
 Bhōg Sārī, 443, 447.  
 Bhūpā, 542.  
 Bhūpāl, 158, 213, 214.  
 Bigah'pur, 589, 801.  
 Bihār, 34, 706.  
 Bijārnagar, 34.  
 Bijāur or Bijāwar, 3, 106, 394.  
 Bikānēr, 5, 73.  
 Bil'grām, 94, 179, 209, 401, 436,  
 439, 444, 448, 485, 780, 754.

- Bilhari, 629.  
 Binduki, 473.  
 Birāpur, 727.  
 Bisapī, 17.  
 Bis'phī, 17.  
 Bis'wā, 613.  
 Braj, 25, 34—39, 43, 45, 48—52, 55, 59, 61—69, 84, 87, 93, 165, 173, 196, 226, 227, 437, 664, 763, 768, 773, 774, 819, 942, 943.  
 Brijhasir, 168.  
 Brindāban, 20, 54, 59, 61, 64, 128, 165, 218, 319, 347, 369, 723, 943.  
 Bundēl'khand, chap. X, introd., 7, 31<sub>n</sub>, 54, 103, 131—137, 149, 152, 154, 155, 167, 170, 197, 200—205, 212, 300, 308, 319, 343, 344, 346, 380, 383, 393, 407, 410, 411, 413, 420, 425, 426, 428, 453, 455, 458, 464, 467, 492, 496, 501, 504, 509—511, 513, 514, 517—522, 525, 533, 535—537, 540—557, 570, 629, 733, 734, 878, 923, 926.  
 Būndī, chap. IX, introd., 146, 330, 334.  
 Bur'hān'pur, 70.  
 Calcutta, 17.  
 Chachēri, 446.  
 Chaked'wā, 5.  
 Chakr'pur, 677.  
 Champāran, 34, 699.  
 Chandāpur, 693, 709.  
 Chandāwan, 331.  
 Chand'garh, 210.  
 Char'khāri, chap. X, introd., 149, 170, 204, 359<sub>n</sub>, 508, 509, 513, 514, 517—522, 524, 525, 537, 543.  
 Chāḥhattari, 729.  
 Chāḥjit'pur, 551.  
 Chāūrā, 31.  
 Chāūrāgāw, 559, 564.  
 Chhatt'pur, 173, 556.  
 Chintā Khērā, 617.  
 Chitāūr, 2, 20, 21, 31.  
 Chitrakut, 128.  
 Dal'mad, 100, 103, 612, 623, 707.  
 Dum'rāw, 643.  
 Dar'bhanga, 17, 360, 362, 363, 641, 642, 702.  
 Dāsāpur, 715.  
 Datiyā, 926.  
 Dāḥlatpur, 335, 356, 357.  
 Dāḥriyā Khērā, 356, 364, 365, 479.  
 Deekan, 34, 37, 51.  
 Deutahā, 339, 340.  
 Dewarānagar, 359.  
 Dhanāūli, 373.  
 Dhōl'pur, 202.  
 Dilli, 4, 17, 37, 113, 128, 347, 352, 395, 433, 699.  
 Dōāb, 87, 132, 159, 176, 292, 311, 319, 334, 335, 345, 358, 412, 676.  
 Dwārikā, 20.  
 Ek'nāūr, 119.  
 Ekāūnā, 615.  
 Fāizābād, 23, 626, 691, 692.  
 Farukhābād, 689.  
 Fatihgarh, 6, 7.  
 Fatih'pur, 92, 113, 114, 116, 173, 247, 333, 335—339, 341—343, 472, 644, 658, 679, 692, 934.  
 Fatuhābād, 596.  
 Gal'tā, 44, 51.  
 Gandhāūli, 697.  
 Ganēs'pur, 902.  
 Ganges, 128.  
 Gau Ghāt, 37.  
 Gāūr, 160, 374.  
 Gayā, 34, 633.  
 Ghanāūli, 696.  
 Ghāzipur, 331, 895.  
 Gōbardhan, 34.  
 Gōchi Amēṭhi, 604.  
 Gōḍā, 130, 339, 340, 596, 694.  
 Gōkul, 34, 35, 36, 37, 40, 62, 437.  
 Gōkul'kuṇḍa, 159.  
 Gōlā Gokarannāth, 652.  
 Gōp'chal, 37, 112.  
 Guj'rāt, 28, 355, 629, 912.  
 Gūr Gāw, 798.



- Gwāliyar, 37, 60, 71, 143, 170, 220,  
 673, 865.  
 Hājipur, 123.  
 Hamir'pur, 106, 379.  
 Har'dhūr'pur, 679.  
 Har'dōi, 67, 85, 89, 94, 179, 209,  
 349, 431, 435, 439, 443, 444, 447,  
 448, 471, 485, 609, 730, 754.  
 Har'hā, 725.  
 Hastināpur, 123.  
 Hathiyā, 715.  
 Hāth'ras, 634, 684.  
 Himālaya, 123.  
 Hindūstān, 123.  
 Hōl'pur, 126, 483, 723, 724.  
 Itāwā, 119, 210.  
 Itā, 669.  
 Ishtakāpurī, 476.  
 Isānagar, 714, 716.  
 Īdar, 809.  
 Jagannāth, 34.  
 Jahānābad, 341.  
 Jahāngirābād Schuḍā, 203.  
 Jāipur, chap. IX, introd., 8, 44,  
 180, 327, 328, 502, 506, 623, 660,  
 699, 753, 803.  
 Jāt'pur, 154, 543.  
 Jāj'maū, 473.  
 Jālāūn, 549.  
 Jambū, 159.  
 Jam'sam, 360.  
 Jamunā, 123.  
 Jāūn'pur, 680.  
 Jāūhari Hāth'ras, 684.  
 Jāyas, 31.  
 Jhānsi, 526, 536, 547, 555, 556, 733.  
 Jōdh'pur, 190, 191, 192, 193, 195,  
 370, 371, 581, 786.  
 Jōhabēnakaṭī, 695.  
 Jūnāgarh, 28.  
 Jwālā, 37.  
 Kādhalā, 51, 322.  
 Kāthāl, 343.  
 Kākūpur, 454, 645.  
 Kālīnjar, 538.  
 Kāl'pī, 31n, 106.  
 Kalnā, 351.  
 Kambhal'nār, 31.  
 Kampilā, 160, 161, 369, 661.  
 Kampilānagar, 432.  
 Kānēl, 363.  
 Kanar'pī Ghāt, 362.  
 Kanūj, 195, 217, 261, 377, 477,  
 667, 833.  
 Kānh'pur, 143, 144, 145, 146, 148,  
 454, 508, 523, 524, 630—632,  
 645, 676, 703.  
 Kāntha, 595, 723.  
 Karā Mānik'pur, 243.  
 Karāūli, 212.  
 Kar'm'nāsā, 17.  
 Kar'nāl, 343.  
 Kāshmir, 63.  
 Koh'ri, 952.  
 Khajūr'gāw, 621.  
 Khambhāt, 699.  
 Khandāsā, 905.  
 Khiri, 351, 590, 614, 612, 714,  
 716—718.  
 Kishun'dās'pur, 570.  
 Kōṭā, 127, 408.  
 Koṭ'wa, 323.  
 Kuruchhōṭtr, 123.  
 Kus'marā, p. 261.  
 Lahar Takāo, 13.  
 Lāhar'pur, 105, 123 Add.  
 Lahar'tārā, 123 Add.  
 Lahāūr, 105.  
 Lakh'naū, 37, 112, 460, 484, 571,  
 593, 608, 612, 620, 637, 721.  
 Lakh'purā, 614.  
 Madras, 34.  
 Madhuban, 62.  
 Māg'raūnī, 363.  
 Māhil, 374.  
 Mahōbā, 7, 533.  
 Mān'purī, 140, 442, 665.  
 Mak'rand'pur, 630, 631, 632.  
 Mal'wā, 471.  
 Malihābād, 123.  
 Maṇḍilā, 516.  
 Mārō, 7.

